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The Season In Paris, London

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JANUARY 1, 1947
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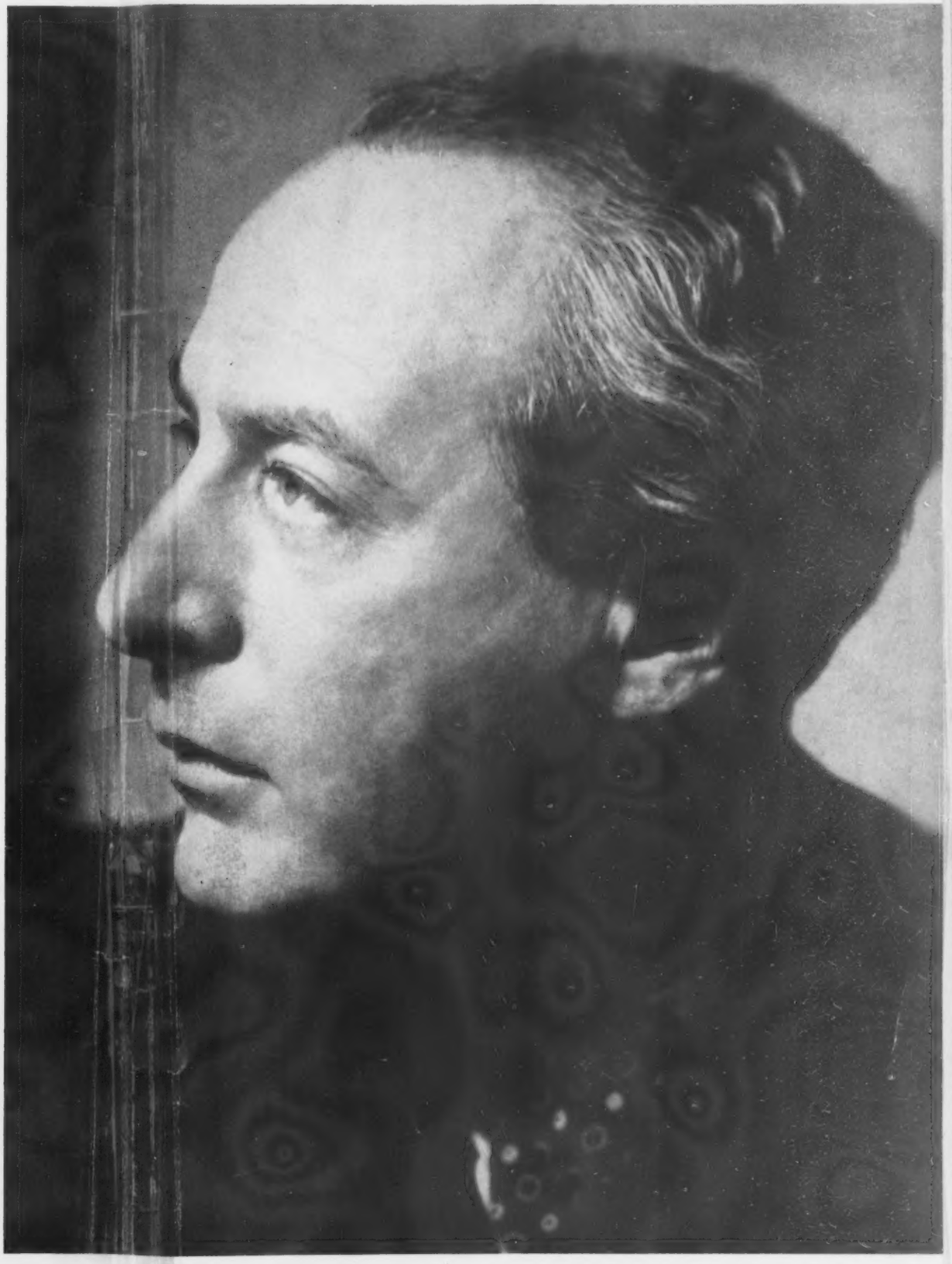

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—John Martin, NEW YORK TIMES, Nov. 18, 1946

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—Walter Terry, NEW YORK HERALD TRIBUNE, Nov. 18, 1946

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NEW YORK JANUARY 1, 1947 No. 3143

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KURT BAUM,

tenor of the Metropolitan Opera, with his wife during an intermission at the opera house. Beginning in January Mr. Baum will sing in New Orleans, Havana, South America and Mexico, and fulfill concert engagements from coast to coast. (Bert Morgan Photo.)

Concert Hall Crowding

The concert hall booking situation, on which we commented briefly in the Dec. 15 issue of Musical Courier, has become so "tight" in New York this season—just as has all sorts of housing across the country—that new provisions have been put in force by the Town Hall. We append the recent announcement made by the management of that auditorium:

"The need for a new system of assigning Town Hall dates has become quite obvious. There has never been such a demand for dates here, yet many of the scarce choice dates are being used by recitalists drawing only a few hundred patrons, while other artists, requiring the hall's capacity of 1,500 seats are forced into less desirable periods. Again, due to a semi-automatic option system, too many choice dates have become concentrated in the hands of too few people, with the result that some artists feel they are being forced to go to a few managers to obtain recital dates, and even some of the long-established managers are able to secure only a few evening and weekend matinee periods.

"In the best interest of all concerned, we believe, the new plan will make for a more equitable distribution of dates, and permit Town Hall to exercise some discrimination in the use of its auditorium so that the profession and the music-going public alike will benefit.

• • •

"THE PLAN IN OPERATION

"1. The 'automatic option renewal system,' whereby a lessee of one season was given first opportunity to take up the equivalent date in the next, is eliminated.

"2. However, requests from concert managers, and other organizations which have been consistent clients at Town Hall over the years, will receive *first* consideration. Concert managers are asked to submit, *not later than January 1, 1947*, a list of the artists with whom they have *annual management contracts*, who desire dates at Town Hall in the 1947-1948 season. We should have no difficulty in accommodating all the established bureaus in the City with dates for those of their *own* artists who want Town Hall dates in a particular season. The leases will be made out for use by *these specific artists*, with the understanding that cancelled dates will be turned back to Town Hall for resale.

"3. Applications are now being received from all other artists, and organizations. After assigning dates in accordance with paragraph (2), these other applications will be acted upon on the basis of relative value of artist's proven abilities, attractiveness of program (with special consideration being given to important cycles and subscription series), need of Town Hall's 1,500-seat capacity, and in the case of debutantes, the recommendations of reputable teachers. Beyond the point where these factors can be fairly employed, if there should be more requests than dates, the remaining applications will be handled in the order of receipt.

"4. Rentals for the new season will remain the same."

• • •

The announcement has, of course, aroused some debate among artists and managers as to who shall have precedence. In any case, this season has seen many more artists appearing in Carnegie Hall proper than last, despite the higher rental and larger size, and an influx into Times and Carnegie Chamber Halls. The theatres, too, are at a premium for dramatic productions.

The action of the Town Hall is at least a contribution toward solving a vexed problem.

S.O.S.!

(Supplies for Overseas Survivors). Collection of the Joint Distribution Committee amassed 293 more pounds of canned foods for distribution to the surviving Jews of Europe when Salvatore Baccaloni contributed his weight—293 pounds—to the collection in cans. He is shown making the presentation backstage at the Metropolitan Opera before the Dec. 7 matinee of Boris Godounoff, in which he sang Varlaam, to Margo Tishman of the collection's Manhattan Division.

ON THE COVER

Eugène Szenkar, in his first visit to the U. S., appears as guest conductor with the NBC Symphony Orchestra in a series of concerts opening Jan. 12. He has been since 1940 musical director and conductor of the Brazilian Symphony Orchestra of Rio de Janeiro. Born in Budapest in 1891 of a family of musicians, he started his career as conductor in that city and Prague. Since then he has appeared as batonist in Frankfort, Salzburg, Berlin, Cologne, London, Manchester, Vienna, Brussels, Antwerp, Madrid, Lisbon, Paris (Concerts Colonne), Moscow, Kiev, Leningrad, Oslo, Stockholm, Amsterdam and Copenhagen, and as guest conductor in Palestine and Cairo. Coming to Brazil as a visitor in 1939, he was invited the next year to cooperate in the organization and later to conduct regularly the Brazilian Symphony Orchestra, founded by Arnaldo Guinle, Jose Siqueira and other musicians and music lovers. Recently Szenkar gave a series of concerts with the orchestra of the Teatro Colon in Buenos Aires. His appearances in the opera season in Rio this year, conducting among other works Tristan, Walküre, and Rosenkavalier, were so successful that he has been appointed next season to lead Meistersinger, Salome, Marriage of Figaro, Haensel and Gretel. Following his concerts in New York, he will conduct in Canada and Europe, returning to Rio next May. (Photo by Stefan Rosenbauer, Rio de Janeiro.)

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January 1, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

TONAL TATTLING.—MS. of Tchaikovsky's Nutcracker Suite, stolen nearly 50 years ago from St. Petersburg Conservatory Library, according to news from Russia found recently among some "waste" paper that a composer named Zablotsky bought to cover walls of his apartment before hanging wallpaper. . . . We imagine spook of Hitler, world's most renowned paper-hanger, will turn in limbo at the news. . . .

Add Wedding Bells Dept.—Maryla Jonas, pianist, and Ernest G. Abraham, New York physician. . . . Pupils of High School of Music and Art have competed in designing scale models for proposed opera house, concert hall, municipal theatre and art gallery as a City War Memorial, which they think should be erected from 48th to 51st Sts., west of Avenue of the Americas in Manhattan. . . . Nothing seems to have come of the recent plans for a strike by the American Federation of Radio Artists, which in conferences with broadcasters secured most demands except that networks agree not to furnish programs to affiliated station where members are on strike. . . .

That's a touching disquisition on the virtues of foaming beer, *bier* or *beor* which the New York City Center program has been running—from the pen of a musicologist, too. . . . Next thing you know, the choristers of our opera companies will not be swigging only elaborate mugs of unadulterated air in those merry scenes in Cavalleria, Faust, *et al.* . . . a tendency not to be encouraged. . . . We see that the Russian occupation forces in Germany have banned the word *"Jawohl,"* meaning "Yes, indeed" and made plain *"Ja"* mandatory as former "has a Nazi taint. . . ." May shorten Wagner operas? . . .

Grace Moore has been made an honorary citizen of Cannes, on the French Riviera, the soprano having long had a villa on the Cote d'Azur. . . . Paul Robeson, who 10 years ago sang for Government troops at the siege of Madrid, appeared in a Christmas Salute to the Spanish Republicans at Madison Square Garden Dec. 16.

• • •

HONORING "MAJOR SHERIDAN": A dinner for Albert Spalding will be given at the Town Hall Club on Jan. 26, with many notables among the guests; some of his musical works will be played by André Benoist and James de la Fuente. . . .

Not every opera star can draw a favorable report from so critical a person as her "baby-sitter," as did Nadine Conner, the "Met's" winsome soprano. (She had adopted Sue-Lynn, a baby girl that is the delight of both the singer and her physician-husband.) Irene Iris Jonas, who officiated in the "sitter" capacity for the couple, says the baby "is a priceless mite of humanity" and "inherited life's needed gift from her adopted mother. . . ."

Shostakovich's Third String Quartet was to have Moscow premiere this month. . . . Furtwaengler acquitted in a German denazification trial in Berlin. . . . Bronislaw Gimpel recent bridegroom of Lilli Goldlust at Hotel Pierre. . . . "Met" bow of young Jerome Hines as Mephisto in Faust made quite a splash. . . . Seems to be a newcomers' year. . . .

• • •

Lots of drama surrounded arrival here of Artur Rubinstein's mother-in-law, Mrs. Anna Mlynarski, in this country on the Swedish liner Drotningholm on Dec. 16. She had been given up as lost by her family after the German invasion of Poland. The widow of the late Emil Mlynarski, conductor, composer, and director of the Warsaw Opera, she lived in Philadelphia with her husband when he was a member of the Curtis Institute faculty from 1929 to 1931. Reduced to humble circumstances after the invasion, she lived in a hut outside Warsaw and conducted an underground for escaped Polish soldiers, but was never detected, and finally was able to send word to her relatives in America of her whereabouts. Plucky lady!

• • •

Among nice events of fall season has been successful return to active New York recitaldom of Paul Makovsky, young violinist, who served as bombardier in the U. S. Air Forces, was shot down over Italy and taken prisoner. There seems to be justice occasionally, for at his Town Hall matinee recital critics found he had gained, rather than lost, in musical stature through his experiences. . . .

Arguses who guard concert hall doors are really working into mid-season form. T'other night a composer wasn't able to enter an auditorium where his own work was being performed, and finally departed in dudgeon . . . or, at least in a taxi. . . .

POST-PERFORMANCE CONGRATULATIONS. Eva De Luca, soprano, who made her operatic debut as Mimi in La Boheme with the La Scala Opera in Philadelphia, and Ferruccio Tagliavini, tenor (right), in his local debut as Rodolfo, are commended by their fellow artist, Enzo Mascherini, baritone.

American composers whose works were played by leading American symphony orchestras in season 1945-6, as announced by National Music Council, were:

"George Antheil, Samuel Barber, Lionel Barrymore, William Bergsma, Leonard Bernstein, Franz Bornschein, John Alden Carpenter, George Chadwick, Abram Chasins, Ulric Cole, Edward Collins, Aaron Copland, Henry Cowell, Paul Creston, Eric Delamarter, David Diamond, Cecil Effinger, Herbert Elwell, Arthur Foote, Lukas Foss, Oscar Fox, George Gershwin, Henry Gilbert, Morton Gould, Charles Griffes, C. Hugo Grimm, Ferde Grofé, Howard Hanson, Roy Harris, John Haussermann, Bernard Herrman, Edward Burlingame Hill, Mary Howe, Edward Horseman, Norman Dello Joio, Kent Kennan, Jerome Kern, Jack Kilpatrick, Ellis B. Kohs, Ivan Langstroth, Dai Keong Lee, Robert MacGimsey, Daniel Gregory Mason, Harl McDonald, Peter Mennin, Burrill Phillips, Walter Piston, Gardner Read, Wallingford Riegger, Bernard Rogers, Herman Rudin, Ernest Schelling, William Schuman, Virginia Seay, Arthur Shepherd, Elie Siegmeister, Charles Skilton, John Phillip Sousa, Albert Spalding, Halsey Stevens, William Grant Still, Louise Talma, Deems Taylor, Randall Thompson, Joseph Wagner, Elinor Remick Warren, Powel Weaver, Paul White, Julian Work."

• • •

Prague is arranging another Music Festival for the coming Spring, from May 8 to 28, and the management hopes to have Leopold Stokowski and Pablo Casals among international artists appearing. . . . The Philharmonic there is including works by Barber and Gershwin among this season's novelties. . . . Also the noted Slovak Teachers' Choir will make a three-month tour to Denmark, Sweden and the U. S. . . .

Seems as if post-war musical invasion of America is beginning—with so many eminent Swedish singers at the "Met" and noticeable influx of French music, composers, and performers.

• • •

New idea in merchandising is that adopted to speed last remnants of the "Met's" former gold brocade curtain, which was replaced several years ago. The Opera Guild was selling patches of it as souvenirs, but the last half roomful went quickly when an oculist conceived the idea of putting it on the outside of ritzy spectacle cases. . . .

• • •

An influential musical pen-wielder recently found a certain "Met" artist's tone to be "potato-y," or so he alleged. If this style of criticism becomes established we may have:

"Miss B.—sang Carroty Nome. . . ."

"The Christian Science choir then intoned beautifully O'er Waiting String-beans of the Mind.

"The Spinach Song from Flying Dutchman. . . ."

• • •

Something in the modern vein is the record shop which, according to the Nat'l. Ass'n. of Music Merchants bulletin, has opened a "downbeat" room, complete with "coke" bar and juke box, in basement of a music store . . . and finds it is attracting not only the young fry but their parents, too!

• • •

Rodzinski has cancelled tour of Europe, and has gone to Lake Placid to superintend building of his house there during winter vacation. . . .

• • •

While the Second World War didn't produce any *Hasslied*, we think one is due in the musical realm, as of now:

HYMN OF HATES

I hereby do abominate
The pushing ticket queue that will not wait.
I also do not exactly cotton
To some modern songs that seem misbegotten.
I'm not so keen, if the truth be told,
About no intermissions in Das Rheingold.
When Straussian horns blow a lusty gale
In Heldenleben, I'm apt to quail.
Sopranos who abuse the *portamento*
May as well go out to Sacramento!
But what I really, truly go for
Is four acts of bloody Trovatore!

• • •

Latest remarkable musical manifestation was N. Y. recital given by John Cage, specialist in various types of percussion, program of his works played on five "prepared" pianos. According to the Times, these "emit a series of unexpected sounds . . ., occasionally . . . like the striking of a spoon on a frying pan . . ., ticking grandfather's clocks and water dripping in rain barrels." Well, we have had similar results when our piano was awaiting the tuner, and it didn't need any special preparation. . . .

• • •

Just to show what a hectic degree of rivalry exists in the *bel canto* instruction spheres, a new voice teacher swears that, after moving into a well-known New York studio building, she encountered the occupant of the next atelier in the hall. The latter stared curiously, then turned and asked eagerly:

"Are you looking for a voice teacher?"

Thinking discretion the better part of valor, the new occupant made no reply, whereupon the interrogator hissed: ". . . Because if you are, don't study with *anyone else* on this floor. You can't *trust* them!"

Launching Musical Courier's Film Music Contest

YOUR BALLOT

For the *Musical Courier* Citations for the best music on the screen during the past year. You need only give the name of the picture; the individual deserving the citation will be identified through it. Ballots will be printed in each issue during January, February and March. You can vote as many times as you like, but each ballot must be signed. All ballots must be submitted by April 15.

***Musical Courier*, 119 West 57th St., New York 19, N. Y.**

I vote the following films deserving of the 1946 *Musical Courier* Citations:

(1) Best original score .....

(2) Best arranged score .....

(3) Best conducted score .....

(4) Best orchestration .....

(5) Best original song .....

(6) Best instrumental solo .....

(7) Best choreography .....

(8) Best musical short subject .....

Name .....

Address .....

HOW TO VOTE FOR YOUR FAVORITE MUSIC TO 1946 PICTURES

SCENE IN PARAMOUNT PICTURES LIBRARY

where full scores and parts include music for all films produced by the studio, as well as a large catalogue of available published works.

RISE STEVENS and FRANK SINATRA meet in Hollywood. (CBS Photo.)

TO remind our readers of pictures released during 1946, we have asked the major studios to list their releases and the musical credits. As the entire list is too long to print at one time, it will be divided among several issues.

20th CENTURY FOX
Alfred Newman, Musical Director
1946 Releases

Production	*Musical Credits*
Darryl F. Zanuck's The Razor's Edge	Original musical score by Alfred Newman. Orchestral arrangements by Edward B. Powell.
Anna and the King of Siam	Original musical score by Bernard Herrmann.
Dragonwyck	Original musical score by Alfred Newman. Orchestral arrangements by Edward B. Powell.
Centennial Summer	Original songs by Jerome Kern and Leo Robin: Centennial, The Right Romance, In Love in Vain. Original song by Jerome Kern and Oscar Hammerstein, II: All Through the Day. Original song by Jerome Kern and E. Y. Harburg: Cinderella Sue. Orchestral arrangements by Maurice de Packh, Herbert Spencer, Conrad Salinger. Vocal arrangements by Charles Henderson.
A Walk in the Sun	Original musical score by Frederic Efrem Rich. The ballads: words by Millard Lampell, music by Earl Robinson.
Three Little Girls in Blue	Original song by Harry Warren (music) and Mack Gordon (lyrics): This Is Always. Original songs by Mack Gordon (lyrics) and Josef Myrow (music): Three Little Girls in Blue, I Like Mike, You Make Me Feel So Young, Always the Lady, On the Boardwolk (In Atlantic City), Somewhere in the Night. Orchestral arrangements: Maurice de Packh, Edward B. Powell. Vocal arrangements by Charles Henderson.
Smoky	Background music comprised American folksongs sung in the film by Burl Ives. Vocal arrangements by Charles Henderson. Orchestral arrangements by Maurice de Packh, Edward B. Powell.

PARAMOUNT PICTURES
Louis Lipstone, Musical Director
1946 Releases

Production	*Musical Score*	*Special Songs*
Duffy's Tavern	Robert E. Dolan	The Hard Way—Burke and Van Heusen; You Can't Blame a Gal for Tryin'—Wayne and Raleigh.
Love Letters	Victor Young	
The Lost Weekend	Miklos Rozsa	Champagne in the Sun—Wayne, Raleigh and Max Terr.
Hold That Blonde	Werner Heymann	
Stork Club	Robert E. Dolan	A Square in the Social Circle—Livingstone and Evans; Doctor, Lawyer, Indian Chief—Paul Webster and Hoagy Carmichael; If I Had a Dozen Hearts—Paul Webster and Harry Revel; Love Me—Sammy Cahn and Jules Styne.
Kitty	Victor Young	
Masquerade in Mexico	Victor Young	
At Miss Susie Slagle's	Daniele Amfitheatrof	Little Elize—Wayne and Raleigh.
The Virginian	Daniele Amfitheatrof	
The Blue Dahlia	Victor Young	The Blue Dahlia—Wayne and Raleigh (Inst.)
The Well-Groomed Bride	Roy Webb	
The Bride Wore Boots	Victor Young	
Our Hearts Were Growing Up	Frederick Hollander	
To Each His Own	Victor Young	
O. S. S.	Daniele Amfitheatrof and Heinz Roemheld	
The Searching Wind	Victor Young	
The Strange Love of Martha Ivers	Miklos Rozsa	
Road to Utopia	Robert E. Dolan	Good Time Charlie; Would You?; Welcome to My Dream; It's Anybody's Spring; Personality; Put It There, Pal—all by Burke and Van Heusen.
Monsieur Beaucaire	Robert E. Dolan	We'll Drink Every Drop in the Shop; Warm As Wine; A Coach and Four—all by Livingstone and Evans.
Two Years Before the Mast	Victor Young	
Blue Skies	Robert E. Dolan	You Keep Coming Back Like a Song; Serenade to an Old-Fashioned Girl; Getting Nowhere; A Couple of Song and Dance Men—all by Irving Berlin.

RKO RADIO PICTURES, INC.
Constantin Bakaleinikoff, Musical Director
1946 Releases

Production	*Composer*	*Special Songs*
Badman's Territory	Roy Webb original score	
Bamboo Blonde	C. Bakaleinikoff	Moonlight Over the Islands; Along About Evening; I'm Good for Nothing But Love; I'm Dreaming Out Loud—all by Mort Greene and Lew Pollack.
Child of Divorce	Leigh Harline original score	
Cornered	Roy Webb original score	
Crackup	Leigh Harline original score	
Criminal Court	Paul Sawtell original score	
Deadline at Dawn	Hanns Eisler original score	
Dick Tracy	Roy Webb original score	
Falcon's Alibi	C. Bakaleinikoff	
Falcon in San Francisco	Paul Sawtell original score	
First Yank Into Tokyo	Leigh Harline original score	
Heartbeat	Paul Misarki original score	Can You Guess?—by Paul Misarki.
Isle of the Dead	Leigh Harline original score	
Lady Luck	Leigh Harline original score	
Man Alive	Leigh Harline original score	
Notorious	Roy Webb original score	
Riverboat Rhythm	C. Bakaleinikoff	
Sing Your Way Home	C. Bakaleinikoff	
Sister Kenny	Alexander Tansman original score	
Spanish Main	Hanns Eisler original score	
Spiral Staircase	Roy Webb original score	
Step By Step	Paul Sawtell original score	
Till the End of Time	Leigh Harline original score	Till the End of Time—by Buddy Kaye and Ted Mossman.
Truth About Murder	Leigh Harline original score	
Wanderer of the Wasteland	Paul Sawtell original score	
Without Reservations	Roy Webb original score	

(Continued on following page)

Johnson to Lead Cincinnati Symphony

THOR JOHNSON,
heard in the current Juilliard School of Music series on CBS, has been appointed conductor of the Cincinnati Symphony Orchestra. (CBS Photo.)

CINCINNATI. — Thor Johnson, young American conductor, has been appointed to lead the Cincinnati Symphony Orchestra for the 1947-8 season. He succeeds Eugene Goossens, who recently announced his resignation, to take place next April. Mr. Goossens will become conductor of the Sydney Symphony Orchestra and director of the New South Wales Conservatorium, in Australia.

Mr. Johnson is a native of Wisconsin and a protege of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. He was educated in Winston-Salem, N. C.

Prior to his military service Mr. Johnson was conductor of the Ann Arbor (Michigan) May Festival and the Grand Rapids Symphony Orchestra.

He served as guest conductor of the New York Philharmonic Orchestra at the Lewisohn Stadium.

While in the service, he organized and conducted the first Army Symphony Orchestra. Following his discharge, he became orchestral conductor of the Juilliard School of Music. He appeared as guest in its home city and Chicago with the Cincinnati Symphony, when Mr. Goossens became ill.

Opening Musical Courier Film Contest

(Continued from preceding page)

Productions for 1946—RKO STUDIO

ALL ORIGINAL SCORES

Production	*Musical Director*	*Special Songs*
Sinbad the Sailor	Roy Webb	
Woman on the Beach	Hanns Eisler	
Crack Up	Leigh Harline	
A Likely Story	Leigh Harline	
Child of Divorce	Leigh Harline	
It's a Wonderful Life	Dimitri Tiomkin	
Vacation in Reno	Paul Sawtell	
Honeymoon	Leigh Harline	Venaqui; I Love Geraniums —by Mort Greene and Leigh Harline.
Nocturne	Leigh Harline	Nocturne—by Mort Greene and Leigh Harline.
		Why Pretend?; A Little Bit Is Better Than None—by Eleanor Rudolph.
Deadlier Than the Male	Paul Sawtell	
The Farmer's Daughter	Leigh Harline	
The Amazing Mr. Hammer	Roy Webb	
Beat the Band	Leigh Harline	I'm in Love; Kissing Well; I've Got My Fingers Crossed —by Mort Greene and Leigh Harline.
Bachelor and the Bobby Soxer	Leigh Harline	
Trail Street	Paul Sawtell	
From This Day Forward	Leigh Harline	From This Day Forward—by Mort Greene and Leigh Harline.
Bamboo Blonde	C. Bakaleinikoff	Moonlight Over the Islands; Along About Evening; I'm Good for Nothing But Love; I'm Dreaming Out Loud—by Mort Greene and Lew Pollack.

HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

The most important preview of the month, from a musical standpoint, was of Humoresque, produced by Warner Bros.-First National. It deals with the rise of a young violinist (John Garfield) to concert fame, with the moral support of a wise-cracking pianist (Oscar Levant) and the financial aid of a wealthy patron of the arts (Joan Crawford). It uses excerpts from a score or so of serious and generally appropriate items.

Because it deals fairly faithfully with a budding virtuoso, it is possible to overlook some discrepancies. One can put down to dramatic license such a point as Boray's of the difficulties that lie in a virtuoso's path only when he is ready to embark on a concert career. And it is still plausible when that career turns out decidedly meteoric.

But it is impossible to condone such bad taste as rewriting Wagner's orchestrations so that the impassioned music from Tristan and Isolde, used as a climax, can feature a violin and a piano with symphony orchestra. It is not clear whether this gaucherie, ignorance or stupidity should be laid at the doorstep of the Warners, Producer Jerry Wald, Director Jean Negulesco, Musical Director Leo F. Forbstein, Conductor-arranger Franz Waxman, or Music Adviser Isaac Stern. But some of them, at least, should have had more artistic integrity.

While this will annoy every music lover, and probably spoil the climax for many, there is much to be commended in the rest of the picture. Of the large number of non-music-lovers who will sit through it, some inevitably will discover a liking for serious music. The violin playing, presumably by Stern, is vigorous and largely dramatic in quality. The numerous shots of Garfield including the violin show clever dubbing. Levant makes the most of his opportunities at the keyboard. The film does include Dvorak's familiar piece from which the title presumably is derived, but it is not "played up." Many of the montages are musical and are attained skillfully by James Leicester.

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The music for Stairway to Heaven, released by Universal-International, is particularly notable for the ingenious way in which Composer Allan Gray has blended musical effects with sound effects, and attained the impression of sound effects through purely musical means.

Another British-made Universal-International film. The Wicked Lady, has only a few musical touches, but they are deft ones made in the period of the picture by Hans May.

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Jesse L. Lasky and Walter MacEwen are to produce Caruso Sings Tonight, after the book by Dorothy Benjamin Caruso, for RKO release. Filming is not likely to start before next Fall, at the earliest. But the producers have their eyes open for a likely Caruso. The first prospect to be tested is Elliott Lewis, of radio fame.

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Dimitri Tiomkin scored and conducted the music for It's a Wonderful Life, Liberty Film for RKO Radio release. In one episode he used a 40-voice mixed chorus and 80-piece symphonic ensemble.

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Exigencies of film roles have made many a screen player learn to sing to a greater or lesser extent, generally the latter. But in the case of William Holden there are vocal abilities which Paramount Studios have not utilized as yet. Holden, who is currently appearing in Dear Ruth, studied voice for some years, and was singing semi-professionally while attending college when the studio signed him to a screen contract.

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For that matter, Composer-conductor Richard Hageman is in increasing demand as an actor. He just finished a role (as a conductor) in Arthur Lubin's New Orleans film.

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Still untitled is Republic's current Nelson Eddy production with Ilona Massey. Its background is Fort Ross, California, in the days when that was a Russian outpost, with Eddy heading a band of singing Cossacks.

Rudolf Friml, who is responsible for the story idea, also is writing the music, his first original for the screen. He has written eight songs, with lyric by Edward Heyman. Cy Feuer, Republic's musical director, is wielding the baton.

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Maestro Andres de Segurola, well known voice teacher and former Metropolitan Opera star, also is a poet. His Christmas card this year strikes a patriotic note in Flag of My Heart, a lovely bit of blank verse.

(Continued on page 20)

Cadman Dies of Heart Ailment

As Musical Courier went to press, word was received that Charles Wakefield Cadman, the noted American composer, died at 65 of a heart ailment in Los Angeles on Dec. 30. An obituary notice will appear in the Jan. 15 issue.

Thibaud Returns for Tour

Jacques Thibaud, French violinist, visiting the United States for the first time in 17 years, was among those to arrive at LaGuardia Airport on Dec. 22. First appearance was on Jan. 2 with the New York Philharmonic-Symphony under Leopold Stokowski, with repeat concerts on Jan. 3 and 5. A coast to coast tour follows. M. Thibaud was in the forefront of the resistance movement during the war. He lost two sons in the French Army.

Salabert Dies in Plane Crash

François Salabert, director of Salabert, Inc., French music publishing firm, which has New York offices, was killed in the crash of a transcontinental airplane bound for America in Ireland on Dec. 28.

ROBERT BRERETON,
pianist, was soloist with the Oakland Symphony Orchestra, of Oakland, Cal., in its first concert of the season, on Nov. 17, Dr. Orley See conducting. (Photo by Clyde H. Sunderland.)

COMMUNITY CONCERTS HOLD ANNUAL N. Y. CONFERENCE

AT THE COPACABANA,
where Bidu Sayao entertained. The soprano converses with Arthur Wisner (left), vice-president of Community Concerts; Arthur Judson, president of Columbia Concerts; and Robert Ferguson, vice-president of Community (right). (Photos by Ben Greenhaus.)

MORNING CONFERENCE
at the Lotos Club. Ward French, president of Community, seated at center at the table, presides, while Robert Ferguson, left, and Arthur Wisner, right, vice-presidents, also take turns at presiding. The flags of the United States, Canada and Mexico carried out the theme of this year's conference. Mexico was added only this year.

WARD FRENCH,
president of Community Concerts, dances with Bidu Sayao.

CONNING THE NEWS.
James Pease takes time out to read the Musical Courier, with Marian Evans, left, assistant western manager of Community, and Flora Walker, center, booking manager.

SKOAL!
Horace J. Parmelee, secretary of Columbia Concerts, drinks to John Carter's health at the latter's party at the Henry Hudson Hotel.

Another year of achievement has been recorded by the Community Concert Service of Columbia Concerts. Highlight of the 17th annual conference of organization directors held in New York from Dec. 3 to 18 was the addition of Juarez, Mexico, and Corner Brook, Grand Falls and St. Johns, Newfoundland, to the Community Concert Associations throughout the United States and Canada.

An increase this year of 119 towns and cities to hear concerts on Community's organized audience plan brings a total of 529 towns and cities in four countries to hear concert talent on the Community plan.

"To those of us who love great music, it has been a year of exciting fulfillment," said Ward French, president of Community Concerts. "In addition to the new concert associations formed, hundreds of old established ones have expanded their memberships to the bursting point, auditorium facilities have been taxed and waiting lists set up."

Artists Added to Roster

Special emphasis was placed on hearing new concert talent at this year's conference. A grand total of 85 artists appeared before Community Concert organization directors on the stages of the Metropolitan Opera, Carnegie and Town Hall, at informal gatherings at the Lotos Club and at parties given by the artists. The new ones included Ruby Mercer, Nino Ventura, Evelyn MacGregor, and Hollace Shaw, introduced by the newly organized Wolfsohn Musical Bureau of Columbia Concerts, headed by Walter Preston and Larry Fitzgerald; three newly imported artists from Italy, Pia Tassinari, Enzo Mascherini and Ferruccio Tagliavini, presented by the Foreign Division under André Mertens; Susan Reed, and Christopher Lynch.

Robert Ferguson, vice president, and Arthur Wisner, vice president of Community Concerts, also held individual conferences with organizational directors.

Growth in Activities

During the last three years the activities of Community Concerts have increased approximately 100%. Memberships in long-established Community centers have taken a meteoric rise. Audiences have doubled in Beatrice, Neb. In Montana, the cities of Helena, Billings and Missoula chalked up record-breaking audiences this year. The waiting list is so great in Rockford, Ill., that memberships for Community Concerts are handed down in wills.

It was announced that for the towns in Newfoundland, which is only five hours' flying time from New York, artists will be flown in over the frozen waste for engagements. Airline personnel in Gander in charge of the jumping off base for transatlantic flights are asking for their own series.

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Philharmonic Gives Members' Concert Under Szell

The first special concert for members of the Philharmonic Symphony Society of New York, at the Plaza Hotel, besides being a smart social affair, under George Szell's baton brought a program of delights. After Bizet's L'Arlesienne Suite No. 1, in which Mr. Szell stressed rhythmic delicacy, there followed an excellent performance of Mozart's Concerto No. 3 in E flat for French horn and orchestra. James Chambers, with his mellow and large tone, was the virtuoso soloist. After intermission came Schubert's Entr'acte and Ballet Music from Rosamunde, Smetana's Furiant and Polka from The Bartered Bride and a sparkling reading of Johann Strauss' Beautiful Blue Danube waltz. The gala audience responded with thunderous applause.

H. W. L.

Münch Here for Tour

Charles Münch, French conductor, arrived in New York on Dec. 19 on a Pan American Clipper from South America to begin a three months' tour of the U.S. and Canada. He made his first appearance on Dec. 24 as guest conductor with the Boston Symphony and appears with the New York Philharmonic-Symphony for his initial concert on Jan. 23. Other appearances by Münch will be in Chicago, Los Angeles and Montreal.

Francescatti Arrives

Zino Francescatti, violinist, and his wife returned to New York Dec. 11 on the SS Ile de France after six months abroad. The artist's tour opens on Jan. 4 and 5 with the St. Louis Symphony and ends April 12 in Miami, after which Francescatti goes to Havana for two concerts. His orchestral schedule also includes the symphonies of Columbus, Cincinnati, Denver, Indianapolis, Montreal, New Orleans, San Antonio, Philadelphia and the New York Philharmonic.

Schymberg for Metropolitan

Hjoerdis Schymberg, Swedish soprano, has been engaged for appearances at the Metropolitan.

METROPOLITAN OPERA

The first Walküre of the season, Dec. 5, offered three "firsts": Torsten Ralf, as Siegmund; Margaret Harshaw, as Fricka, and Fritz Stiedry conducting the score for the first time here. In the opening scene Ralf quickly established himself as a knowledgable singer of the role. His voice was firm and lusty, and, while not of clarion peal, was warmly solid throughout the long sustained conversational passages and in the moving Spring song. The dragging tempi seemed to cause him to tire at moments, but the portrayal as a whole was better than commendable, being smoothly and intelligently sung and capably acted.

Miss Harshaw sang her way into the Fricka part as the action progressed. The rich, rounded quality became more golden as she steadied her vocal delivery. Joel Berglund, overcoming the inept costuming, presented a notable Wotan, singing with splendid, resonant tone and presenting the distracted Allfather with eloquent dignity. Helen Traubel, in new and becoming Bruennhilde robes, uttered her demanding phrases with luminous clarity and ease of range. Her outstanding performance presented an appealing impersonation of the favorite Valkyrie daughter. Emanuel List, as Hunding, sang sometimes with wavering intonation. Astrid Varnay, evidently not in best voice, showed the need of a "brush-up," too, in stage technic. The Valkyries, Regina Resnik, Thelma Votipka, Irene Jessner, Thelma Altman, Claramae Turner, Jeanne Palmer, Herta Glaz and Margaret Harshaw, worked strenuously and emitted a larger body of tone than customarily, with the voices of Votipka, Harshaw, Jessner and Turner recognizable for superior musical quality.

Mr. Stiedry kept excellent control of orchestra and singers, although the average deliberateness of his reading set a difficult pace for the vocalists. This was a well-routined but cramped performance as to stage settings and general direction. The idea of garbing the Nordic Gods in hybrid Greek Olympus costumes was not an inspired one.

M. C.

Knight Sings Gerald

Another in the series of last-minute substitutions took place on Dec. 6 when Felix Knight replaced Raoul Jobin as Gerald in Lakme. At 24 hours notice, the tenor gave a highly successful portrayal, vocally and histrionically, and earned lavish plaudits from the audience. Lily Pons was again in the title role, and others were Irene Jordan, Marita Farell, Maxine Stellman, Thelma Votipka, Giacomo Vaghi, Mack Harrell, John Carter, Lodovico Oliviero, Anthony Marlowe and William Hargrave. Fourestier conducted.

Doe in Boris Godounoff

At the second hearing of Boris Godounoff, Dec. 7 (matinee), Doris Doe substituted for Claramae Turner, indisposed, in the role of the Innkeeper, which she gave broadly effective comedy, competent treatment of vocal line, and tones of size and color. The rest of the cast was as before, with Emil Cooper conducting and a carefully refurbished stage production. R. M. K.

Trovatore Returns

After having been omitted from last year's Metropolitan repertoire, Verdi's Il Trovatore returned on Dec. 7. Staged with the tasteful scenery designed by Harry Horner and some new costumes by Mary Percy Schenk, the cast included Kurt Baum, who in first rate vocal condition, sang Manrico. His Stretta brought down the house. As DiLuna, Leonard Warren, with his velvety, noble voice, was his effective counterpart. Leonora was sung by Stella Roman, who took over for the indisposed Zinka Milanov. With musicality and generally effective voice, she mastered the tremendous difficulties of her part. Margaret Harshaw as Azucena lent to her part her magnificent tones. Her interpretation of this role convinces by its vocal beauty and histrionic intensity. Ferrando was played

by Giacomo Vaghi, who sang this narrative role for the first time at the Metropolitan Opera. Smaller parts were in the hands of Maxine Stelman (Ines), Lodovico Oliviero (Ruiz), and John Baker (a Gypsy). Cesare Sodero conducted with spirit. Herbert Graf was stage director. The chorus, trained by Kurt Adler, added its share effectively.

H. W. L.

Vinay Scores As Substitute in Role of Otello

On short notice, Dec. 9, Ramon Vinay substituted for the indisposed Torsten Ralf in the title role of Otello and gave a performance that was brilliant both vocally and in commanding stage presence. Not only did Vinay make a convincing and handsomely costumed Otello, but his outstandingly smooth portrayal was all the more remarkable since he did not have the benefit of a rehearsal with Conductor Busch and arrived at the Opera House only 20 minutes before the curtain. He was, however, preparing the role under Toscanini's direction for an appearance at the reopening of La Scala in Milan later.

The cast otherwise was familiar, with Stella Roman as Desdemona; Martha Lipton as Emilia; Leonard Warren as Iago; Alessio De Paolis as Cassio; Nicola Moscona as Lodovico, and Messrs. Marlow, Kinsman and Hargrove in the remaining roles. Fritz Busch gave a dramatic reading of the score.

Melton Returns as Pinkerton

James Melton made his initial bow this season in the role of Pinkerton in the Dec. 11 Butterfly with Licia Albanese singing the name part and the supporting cast of earlier presentation. Mr. Melton offered his now familiar portrayal of the Yankee lieutenant in Nagasaki, making a personable figure pleasant in action. Vocally, he appeared somewhat restrained, using a half-voice production which was at moments inaudible. Sodero conducted an uneven performance.

Thebom as Brangaene

Tristan and Isolde at the Metropolitan on Dec. 13 was repeated with the same cast as the last performance of the work with the exception of Blanche Thebom, who sang Brangaene extremely well. The highly intelligent young singer showed great understanding for the part. She was convincing histrionically and of great vocal beauty. The title roles were sung by Helen Traubel and Set Svanholm, the latter for the indisposed Torsten Ralf. Joel Berglund as Kurwenal, Deszo Ernster as Marke, Emery Darcy as Melot, and Gerhard Pechner and John Garris in the smaller parts made for a well rounded performance which gained added atmosphere from the inspired reading of the score by conductor Fritz Busch. H. W. L.

OPERATIC "PLASTIC SURGERY."

Jarmila Novotna (Octavian) watches Lorenzo Alvary (Baron Ochs) receive his plastic "double chin" for a performance of Rosenkavalier. The make-up artist is Maurice Seiderman, the inventor of the process, which has also helped restore many facial damages of veterans of World War II. (Photo by Otto Rothschild.)

MARTHA LIPTON

as Haensel in the Metropolitan Opera's revival of Haensel and Gretel on the afternoon of Dec. 27. The performance will be reviewed in the issue of Jan. 15.

Jerome Hines Scores in Debut as Mephistopheles

The Metropolitan, which has been increasing its Wagnerian tenor contingent this season, also added another Mephistopheles at the Faust performance of Dec. 14 (evening), introducing Jerome Hines, 25-year-old California bass, in the part. Mr. Hines, who towers six feet six, made an impressive figure and moved with surety and grace. He was poised and sure in the role, which he has sung before in Los Angeles, presenting a Mephistopheles genial and debonair. His voice is one of beauty and resonance, particularly in the upper notes of his register, handled well and without apparent nervousness. Martha Lipton as Siebel sang with clear tone and made the most of an innocuous role. The others were the same as at the first performance of this opera—Renee Mazella, Raoul Jobin, Martial Singher, Claramae Turner, with Louis Fourestier conducting. D. H.

Rosenkavalier in Seasonal Bow

Top honors for singing and action in the Dec. 14 Rosenkavalier matinee should go to Irene Jessner who gave a beautiful delineation of the Marschallin singing the difficult role with clear, warm tone and carrying the weight of her lengthy scenes with dignity and graceful assurance. Emanuel List gave his customary superb rendition of Baron Ochs and Rise Stevens once again showed that Octavian is her outstanding characterization, although she is taking on vocal idiosyncrasies unnecessary for a voice still young. Headed by those three, the performance got off to a good start and continued delightfully entertaining which makes it odious to cavil at flaws. However, Miss Steber's charming portrayal of Sophie would profit by the use of more voice and new costuming. Miss Votipka, as Marianne, dominated the opening 2nd Act scene with fluent, effortless vocal warmth. Others in the cast were Frederick Lechner, an effective Von Faninal; Alessio de Paolis, an energetic Valzacchi; Herta Glaz, whose Annina was intriguingly mimed, suggesting dance might have been her métier; Emery Darcy, in the small part of the major-domo also caused wonder, this time as to the reason for not assigning this fine young artist to lead roles. Anthony Marlowe handled the Von Faninal Major-domo well, as did Gerhard Pechner the Notary and Leslie Chabay the Innkeeper. Kurt Baum gave a new reading to the Singer, making him not a debutant anxious for a patron but a haughty "artist." Maxine Stellman, Irene Jordan, Thelma Altman, were sweet-voiced but somewhat brazen Orphans; Edward Caton, the hairdresser, Lillian Raymondi, the milliner, Ludwig Burgstaller, a flunky, Lodovico Oliviero, the vendor and Peggy Smithers, the Negro page, completed the roster.

Fritz Busch made a splendid beginning with a swift, brilliant overture and gave a reading that revealed inner beauties of melodic line and accent, although his tempi seemed occasionally disconcerting to the cast. In the final act the ensemble, orchestrally speaking, seemed to fall apart. Herbert Graf was stage director, and Kurt Adler chorus master. M. C.

First La Boheme with Bjoerling

With the initial La Boheme of the season, on Dec. 19, came Jussi Bjoerling's first performance of the year. He was in fine voice, made quite a romantic Rodolfo, and his singing in the third and fourth acts was especially beautiful. Bidu Sayao played the part of Mimi impressively and her singing was, as usual, artistic and lovely in quality, though the voice at times was lost to the orchestra. John Brownlee fared well vocally and histrionically as Marcello and the same can, of course, be said for Baccaloni, who was responsible for most of the comedy in his dual assignments—Benoit and Alcindoro. Francis Greer was a vivacious Musetta and George Cehanovsky and Giacomo Vaghi were excellent as Shaunard and Alcindoro respectively. Cesare Sodero, the conductor, kept the show going at a lively pace, though less volume in some of the passages would not have gone amiss. R. K.

Repeat performances with casts the same as at earlier mountings included Lucia Di Lammermoor on Dec. 12, Siegfried on Dec. 16, Abduction from the Seraglio on Dec. 18.

War and Peace May Be Staged This Season by Metropolitan

Edward Johnson, General Manager of the Metropolitan Opera Association, announced on Dec. 19 that negotiations with the Leeds Music Corp. for the rights to produce Prokofieff's opera, War and Peace, have been completed. Plans for the production are now in the process of formulation. According to report, the work may be staged before the end of this season.

Autori to Tour Poland as "Cultural Ambassador"

Franco Autori, conductor of the Chautauqua Symphony, has accepted an invitation from the Polish Government to tour that country as a "cultural ambassador." He will conduct the orchestras of Krakow (Jan. 3), Katowice (Jan. 10), Lodz (Jan. 17) and 24, the Baltic Philharmonic in Sopot. Americans whose compositions will be performed under his direction include Aaron Copland, Samuel Barber, William Shuman, Tibor Serly and Norman Dello Joio. At Mr. Autori's suggestion, Mr. Dello Joio was also invited to visit Poland, where he will play the solo part of his own Ricercari for Piano and Orchestra.

NEW YORK CONCERTS: Turn of Season Brings a Heavy Quota of Orchestras, Recitals

Carnegie Hall

The Philharmonic concert on Dec. 5, conducted in masterly style by Manuel Rosenthal, musical director of the Orchestre National de la Radiodiffusion Française of Paris, was devoted entirely to French music. It began with a somewhat restrained reading of Lully's ballet suite, Noce Villageoise, adapted and orchestrated by Rosenthal, a charming divertissement of the court of Louis XIV.

There is a strong spiritual affinity between this early French work and Rosenthal's own La Fete du Vin. Both are exponents of the *joie de vivre*. Rosenthal's score is a hymn to the spirit of wine—nay, champagne! It abounds in musical ideas, some of which are based on French and Canadian folklore, and the orchestration is skilled and resourceful, with something of the rhythmic grace of Offenbach, and the richness of sound characteristic of Ravel, his friend and teacher. The orchestra followed the virtuoso-conductor with obvious delight.

The Third Symphony for Strings by Jean Rivier, though the work of a master craftsman, though modern in idiom, often sounds academic. Henri Barraud's Concerto for Piano and Orchestra, played with great devotion and skill by E. Robert Schmitz, proved somewhat theatrical and of an empty sonority, rather than wholly convincing. Even Berlioz's Overture to Benvenuto Cellini, played magnificently, had a hard time to compete with the Rosenthal score. The concert was warmly received by the large audience. H. W. L.

Fuchs in Tchaikovsky Concerto

The Philharmonic Society of New York, Rodzinski conducting, on Sunday afternoon, Dec. 8, offered an all-Tchaikovsky program replete with colorful works. The major event was the Violin Concerto, with Joseph Fuchs a brilliant soloist. The first movement was admirable in the flawlessness of its line, the second a kaleidoscope of shifting hues, and the third fairly dazzling in its headlong speed and richness of tone. The applause was long-sustained.

The Romeo and Juliet Overture-Fantasy was made into drama not often attained; the Nutcracker Suite achieved the proper delicacy, for which mere "daintiness" is so often made to do, and the Marche Slave made a resounding and superb conclusion. T. P.

Hilsberg and Piatigorsky

The concert of the Philadelphia Orchestra on Dec. 10 brought an unexpected New York debut. For Eugene Ormandy, suffering from a sprained shoulder, Alexander Hilsberg took over as conductor of the concert, which programmed Beethoven's Leonore Overture No. 3, Brahms' Symphony No. 1, and with Gregor Piatigorsky as soloist, Dvorak's Concerto in B minor for Cello and Orchestra.

Mr. Hilsberg is a sound musician who lets the works speak for themselves. His readings, helped by the superb instrument the Philadelphia Orchestra represents, were straightforward, dictated by sound musicianship and always in the spirit of the composer. Sometimes, he seemed to bestow rather too much care upon details, but on the whole the evening was a pronounced success for Mr. Hilsberg, who was heartily acclaimed.

Piatigorsky is a cellist almost without peer. His tone, his profound musicianship which never fails him, his technic which is always made the servant of his musical conception, enable him to say what he feels with authority. He played Dvorak's masterpiece as only a master can play it, with the ensemble giving splendid support. He and the orchestra had a prolonged ovation from the sold-out house. H. W. L.

Szell Leads Beethoven

George Szell returned to New York as guest conductor of the Philharmonic Orchestra on Dec. 12, to take over the concerts during a two-week period. His initial offering was a Beethoven program comprising the Overture to Egmont, the Third Piano Concerto in C minor, played by Claudio Arrau and the Third Symphony ("Eroica"). It was a typical Szell evening, with music-making for its own sake. The most prominent characteristic is faithfulness to the composer's intention. His approach to a classical work is one of classical objectivity. Thus, we heard an exemplary reading of the Egmont Overture and an elevating interpretation of the Eroica. This conductor has the authority over his men which allows him to achieve the finest nuances and dynamic shades. His reading of the Symphony ranged from the monumental mood of the Marcia funèbre to the delicate intimacy of the almost whispered Scherzo.

The same congruency between conception and realization distinguished his accompaniment of Arrau in the piano-concerto. The happy unity achieved between soloist and orchestra was reflected in the beautiful, free playing of the pianist, who saw every one of his intentions answered by Szell's orchestral backing. A large audience feted conductor, soloist and orchestra.

H. W. L.

Harriet Shirvan Soloist of Young People's Series

For the second concert in the Philharmonic Symphony's Young People's series on Dec. 14, under the direction of Rudolph Ganz, Harriet Shirvan, 14-year-old pianist, played the first movement of Rubinstein's Fourth Piano Concerto. It was a competent reading for such a young artist, and the youthful audience obviously loved it. Works by Berezowsky, Dvorak, and Rimsky-Korsakoff were also heard. M. R. K.

Arrau in Liszt Concerto

The Dec. 15 concert of the New York Philharmonic-Symphony brought a repetition of Beethoven's Eroica Symphony under Szell's fascinating conductorship. Claudio Arrau again was the soloist, this time in Liszt's Piano Concerto in A major. It was played in the most colorful and expressive style and with a brilliant and dazzling mastery. Wagner's overture to Tannhaeuser concluded the program. Szell brought to it a dynamic drive, unveiling its beauties and colors magically. The audience gave stormy applause to soloist, conductor and orchestra. H. F. K.

JANET FAIRBANK,

soprano, gave American premieres of works by Poulenc, Messiaen and others in her annual New York recital on Dec. 5.

Premiere of Score by Dello Joio

Szell's second week as conductor of the Philharmonic Orchestra brought an unusual and interesting program on Dec. 19. It opened with Weber's Overture to Der Freischuetz, the sort of reading of dramatic power and sweep to be expected from a conductor so successful in operatic assignments.

The first performance anywhere of Norman Dello Joio's Ricercari for piano and orchestra, with Mr. Dello Joio as soloist, had an instantaneous success, the audience recalling the composer and conductor for many bows. The work is brilliantly written and orchestrated. In three movements the germinal idea is developed in different directions. Its harmonic character is the subject of variation in the first section, a stirring melodic idea is developed in the second, and rhythmical design is evolved in the third movement. Especially the second part stresses the spontaneity of its creator, who has a talent for melody. The composer was an ideal interpreter.

With Mozart's Funeral Music, Szell and the orchestra paid tribute to the memory of Richard Ward Green Welling, who had served the Philharmonic Society in various capacities until his recent death. The audience accepted this honoring gesture in respectful silence. In Sibelius' Third Symphony, the conductor rendered a service to this work, which in his interpretation gained in color and importance. The concert closed with a lighthearted and yet profound reading of Beethoven's Second Symphony. The work came to life with all its melodic abundance, vivacity and beauty of orchestration. An ovation was bestowed upon conductor and orchestra. H. W. L.

Eugene Istomin in Busch Suite

One of the most gifted young pianists before the public today is twenty-year-old Eugene Istomin, heard in recital Dec. 6. Dividing his program mainly between the classic and the romantic, with one contemporary listing, Istomin displayed facets of technical control and artistry beyond the usual. He exhibited instrumental virtuosity spurred by the exuberance of youth into his only fault, a too sudden contrast of dynamics. The vital power of the fortes and digital dexterity in difficult passages were at times amazing. The player had also a range of shimmering pianissimos which he used at will with sensitive, singing tone. The program listed Two Preludes and Fugues from Book II of the Well-Tempered Clavichord, by Bach; the 32 Beethoven Variations; Schubert's Sonata in A major; an Intermezzo and a Capriccio of Brahms; a Suite (1941) by Adolf Busch; two Debussy Preludes; and the Andante Spianato et Grande Polonaise Brillante, by Chopin. The Busch Suite was an interesting modern contribution. M. C.

Maryla Jonas's Recital

An important critic once remarked that the question of imagination and skill on the part of performers enters so largely into the problem that the very quality of beauty lies almost as much in their control as it does in the brain of the composer. Granted this, Maryla Jonas is the answer to a composer's prayer. Miss Jonas played an opening group of Handel, Rossi, Haydn, W. F. Bach and Mozart; the Sonata No. 3 and Impromptu by Schubert, and a selected list of Chopin. Possessing exceptional technic, a mind of musicianly integrity and a clear conception of the compositions she played, the pianist presented her numbers in her Dec. 7 concert with artistic discrimination. She was able to pass from one school to a contrasting one, keeping always within the musical form with ease and accuracy while exhibiting a range of tonal color and a lovely sense of phrasing which was at once clear-cut and expressively moving. Throughout, in the robust passages and the more subtle ones, the artist maintained her justly famous "singing" tone and her individualistic approach which made the elder music sound with new lustre. M. C.

Stern with Chamber Group

For his recital on Dec. 8, Isaac Stern, young American violinist, offered a program of solid musical merit rather than a "Unique Musical Event," as it was publicized. With the assistance of nine string players and a harpsichord, Stern opened his program with Bach's A minor concerto and closed with the same composer's Concerto in E major. In these, the violinist played and led his musicians in a vigorous, musically intelligent reading. Sandwiched between the Bach works were the Prokofieff D Major and Brahms B Major sonatas. Both were played with intensity, a sense of style, and authority. Stern's intonation was consistently pure, as was that of the ensemble; and he proved himself not only a superior violinist, but also a musician of first rank. Alexander Zakin's accompaniments, however, were too subdued; at times the piano was hardly audible. R. K.

Milstein's Concert

Nathan Milstein's concerts are always looked upon as "big" events in violin playing. The artist's fine tone, his magnificent bowing, his unfailing musicianship and his taste, give his offerings an exceptional stamp. On Dec. 9 he again filled the hall with an enthusiastic audience which applauded most cordially his various gifts. Assisted at the piano by Arthur Balsam, a very fine accompanist, he opened the concert with Beethoven's Sonata in F major, Op. 24. There was no virtuoso effect for its own sake; this was music-making at its best. The same restraint and interpretative tact was noticeable in a Mozart Adagio and Rondo. In Prokofieff's Sonata, Op. 94, which apparently is to be a favorite of our violinists, Milstein played with the brilliancy and zest demanded by this enchanting work. In his own Paganiniana variations for violin alone Milstein loosed all the tricks and fireworks of the virtuoso. With shorter numbers by Schumann, Brahms, Kodaly and Wieniawski's Scherzo-Tarantelle, he

(*Continued on page 19*)

A TOAST TO THE BRIDE.

Maryla Jonas, distinguished Polish pianist, heard in a New York recital on Dec. 7, was married on Dec. 14 to Dr. Ernest G. Abraham, of Mt. Sinai Hospital. Shown clinking their glasses to the bride are: Alexander Greiner, of Steinway & Sons; Ernesto de Quesada, South American impresario; F. C. Coppicus, and F. C. Schang, both of the Metropolitan Musical Bureau. (Ben Greenhaus Photo.)

PARIS WELCOMES BACK SOME NOTABLES

By SUZANNE DEMARQUEZ
Paris

The music life of Paris has awakened from its slumber. The operatic stages have not as yet divulged their major plans. Only the Opéra-Comique gave revivals of Monna Vanna by Henri Février and Le Roi Malgré Lui by Chabrier, which took place in the traditional staging and settings. A quite old operetta, The Hundred Virgins, was revived rather successfully at the Gaité-Lyrique, thanks to costumes and *décor* which were more spectacular than really artistic.

The Théâtre des Champs-Elysée is beating the drum for the Ballets Nègres by Berto Rasuka—"something completely different," as the program explains, "from the productions of Josephine Baker or Florence Mills, and other Negro dancers." Unfortunately, all the attractive features of Negro dancing—instinctive spontaneity, natural sensuousness, and abandon—were largely lacking, and we attended a spectacle sterilized by Occidental formulas. The only good moment was during the Prophet number—thanks to the magic charm of the rhythm of tomtoms and maracas. Rasuka, the originator of the Jamaica, possesses great plastic qualities and flexibility. He conceived in this number a sorcerer who has hallucinations! But his partners do not measure up to his standard.

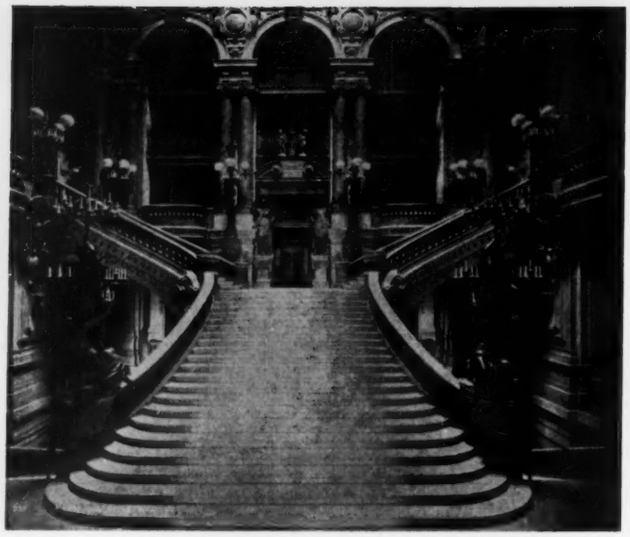
Unesco Festival

Musical interest during November centered around the International Festival of UNESCO, to which Paris had the honor to serve as host. The greater part of the concerts took place at the Théâtre des Champs-Elysées, which, situated in the most beautiful district of Paris, has the atmosphere and the excellent acoustics that make it one of the best concert halls of the city.

The most remarkable event of the UNESCO series was the visit of the 120 musicians of the Czech Philharmonic Orchestra under the baton of Rafael Kubelik, son of the famous violinist. The two concerts given by this excellent ensemble made us admire the richness and fullness of their string section, and the vitality of their conductor. The program was entirely devoted to Czech national music with the exception of the Concerto by Ravel, exquisitely played by Nicole Henriot. Together with works by Dvorak, Smetana, and Janacek, we heard the Concerto for Cello by Martinu played by our great cellist Pierre Fournier, and the same composer's Fourth Symphony, performed in France for the first time. The latter is essentially a Slavonic work, though the influence of the long sojourn of Martinu in France can be noticed. It is vigorously rhythmic, in spite of the passionate and dolorous Andante, and seems to us to be one of the most touching pages this composer has written.

The concert given by Anne Brown was another recent event. Her voice has a fine quality without being sensational, and her musicianship was not considered extraordinary by Paris critics. French music doesn't seem to be her special *métier*, but she made up for this with English songs and Negro Spirituals, in which her natural gifts showed richer possibilities.

During the second week, the Polish conductor Paul Kletzki headed the Orchestre National de la Radiodiffusion Française. He proved again that he is one of the great conductors of today. His superb craftsmanship, his irresistible authority, were a precious asset for the Third Symphony of the American composer William Schuman. A powerful work, substantial, sometimes almost hurting in its directness, it is difficult to understand, with its rigid counterpoint.



GRAND STAIRCASE, PARIS OPERA.

At the same concert the Parisian public made the acquaintance of a young American pianist, the 20-year-old Julius Katchen. I had the pleasure of listening to him before this appearance, when he played different works, among them Bach's Well-Tempered Clavichord, in which his magnificent technic, his very personal touch, seemed to me to make him an artist endowed with the real power of conquering an audience. Did his temperament not coordinate with that of Kletzki? It seemed that the latter's rigorous discipline and the ardent yet still uncontrolled temperament of the young pianist did not blend in Beethoven's Emperor Concerto, which completely lacked in its interpretation the greatness demanded by this work. Luckily, Katchen made up amply for it a few days later when he played the Tchaikovsky First Concerto with the Société des Concerts under the direction of André Cluytens. The work, which seemed to suit him particularly, was played superbly.

Concertgebouw's Visit

The Concertgebouw from Amsterdam was heard three times under the baton of Eduard van Beinum, in programs ranging from Beethoven to Ravel. It is a homogeneous ensemble, with remarkable strings, and a woodwind and brass section which responds with absolute precision.

Robert Casadesus gave an important piano recital, listing the Sonata in F by Mozart; the Fantasie, op. 17, by Schumann, and 12 Preludes by Debussy. His noble style and clearness of sonority made for complete enchantment in Debussy. The success of our great pianist was triumphal.

Denmark sent us a conductor of repute in Eric Tuxen. He conducted with perfection the Orchestre National in music of his own country—works by Nielsen, Svent Eric Tarp and above all Knud-Aage Risaager, whose style somewhat resembles that of our Milhaud.

There is nothing to be added to what I have said previously about the Spanish dancer José Torrès, who in his reappearance did not offer anything very new. In contrast the Greek Ballets of Kaula Patsica earned a great success. The purity of the antique dances, the sumptuous and authentic costumes, made for a very attractive ensemble.

The hall was full to the rafters for another appearance by violinist Zino Francescatti, accompanied by the Société des Concerts under André Cluytens. One can not play Mozart, Beethoven, Lalo with a more sovereign mastery, more purity and radiance. The audience literally was mesmerized, and the ovations were interminable.

Three Premieres

One of the most important evenings brought three first performances, played by that incomparable ensemble, the Orchestre National under Charles Münch. We heard the Fifth Symphony by Guy Ropartz, the Symphony Liturgique by Arthur Honegger, and Four Portraits (after Dostoievsky) by Serge Prokofieff. Ropartz's work is a mixture of lyricism and popular vivacity, quite remarkable for a composer 83 years old. The new work of Honegger is one of the most beautiful, most characteristic of this great musician. The three movements are based symbolically on the Dies Irae, De Profundis, and Dona Nobis Pacem. The powerful and very personal language, the ingenious simplicity of the effects and the sombre and violent character of the work find their last answer in the sublime and peaceful melody eventually arrived at. The score had a tremendous success, and the composer had to bow together with Münch, who put his whole heart into his interpretation.

Gaston Poulet, at the helm of the Orchestre National, conducted works by Britten, Villa-Lobos and Petro Petrides. Later Roger Desormière, also with the Orchestre National, and under the sponsorship of the Pleiade, acquainted us with new scores of Carlos Chavez, Jean Françaix, and Stravinsky. I will not speak of the Concerto for four horns and orchestra by Chavez, if only because its ugliness stirred up protest by the audience. The Suite by Françaix, entitled Danse Francais, is inspired by poets of the 16th and 17th century, who have celebrated various aspects of our country. The work is charming and sweet, and certainly a feather in the cap of the composer. The Third Symphony by Stravinsky, which had its first performance in Europe, somewhat disappointed those admirers of the great master who had preserved a dazzling memory of the Second Symphony. This is a reaction to which Stravinsky has made us used long since. We must wait for another performance of the work before we can discuss it as we should.

A very beautiful performance of César Franck's Béatitudes was given by the Orchestra and the Chorale of the Conservatoire of Liège.

Bruno Walter Returns

I should not like to conclude this account without speaking of the triumphant return to Paris of the conductor Bruno Walter, whom we were not able to hear for a long time. His presence drew to the Salle Pleyel the capacity crowd which is present for great events. It fell quickly under the spell of his authority, so sweetly persuasive, of his enchanting style and his admirable sense of sound, which Walter knew how to conjure from the Société des Concerts in a program which juxtaposed Haydn, Wagner and Brahms.

At the Concerts Lamoureux, under the direction of Eugene Bigot, we heard Trois Dances by young and promising Jéhan Alain, who was killed in the war, and at the Concerts Calonne, under Gaston Poulet we had the Evocations, by D. V. Fumet, one of the last pupils of Franck.

The 50th anniversary of the reattachment of the Isle of Madagascar to France was celebrated by the Orchestre National with three works commissioned by it for the occasion. In his Rapsodie Malgache, Raymond Loucheur directed his research mainly in the direction of picturesque orchestration. Henri Martelli, in his Fantaisie sur un Thème Malgache, for piano and orchestra (played by Aline van Baerentzen), has contrasted the ferocious accents of warriors with the *mélopeia* of shepherds. Pierre Capdevielle, in a great and vigorous fresco, painted the history of Madagascar in an important tone-poem in three parts called L'Isle Rouge (The Red Island).

Palestinian Festival

A Festival of Palestinian Music took place at the Salle Pleyel with the Société des Concerts and its conductor Charles Münch. The program offered first a Symphony by Ben-Haim, a work constructed in an arbitrary fashion on themes of Palestinian folklore and poorly orchestrated; then a Concerto for Piano by Marc Lavry, which is much more solid and has an interesting first movement. It produced a flattering success for the young and remarkable pianist Pnina Salzmann. The concert closed with a Suite Semitique by Boskovitch, a work strongly influenced by Stravinsky and of Oriental and nostalgic character.

We also wish to mention the official "Gala Evening of Penicillin," given at the Palais de Chaillot, where we had the joy to hear again the great singer Marjorie Lawrence.

Varied Recitals

There were quite a few recitals. Aline van Baerentzen gave three programs devoted to the most famous Sonatas by Beethoven, strongly applauded. Marcel Ciampi also placed his extraordinary talent at the service of the master from Bonn. Albert Leveque has made an exclusive cult of J. S. Bach. Zymund Dyat played Chopin and Liszt brilliantly, whereas Rafael Arroyo has consecrated himself to Spanish composers.

Nikita Magaloff has definitely conquered Paris with his exceptional playing, beautiful from all points of view. He gave the first performance here of Prokofieff's Seventh Piano Sonata, a work of great rhythmic wealth. The violinists Merckel and Maurice Crut also attracted sizable audiences.

Among the singers, I want to stress the return from America of Marcelle Denya, soprano, whose art has lost nothing of its sensitive and delicate grace, and the recital of Ninon Vallin, one of the finest representatives of French song.

There is no space to tell about numerous other recitals in which we applauded Jacques Thibaud, Jean Doyen, Niedzielski, Jane Bathori, the Hewitt Quartet, Fischer, Borovsky, Bernac, Poulenc, and many others. We are submerged in music, and we scribes have only human limitations!

UNESCO FESTIVAL PRESENTS VISITORS

MUSIC IN LONDON: Surveying New Crop of Winter Tonal Diversions

By HUGH LIVERSIDGE

London

Important event of the holiday season is the opening of Covent Garden's opera series with its own company, presenting a revival of Purcell's opera The Fairy Queen, as arranged by Constant Lambert. The play was given in the form of a masque, with dance and pantomime occupying the stage, and the singers seated on the side. New *decors*, well created by Michael Ayrton and the cast includes a number of British artists.

Covent Garden Criticized

A certain amount of adverse criticism of Covent Garden is now heard. It is felt that within a period of a year not sufficient has been done to found a centre of international opera in England. Covent Garden has in this period given us (1) the Sadlers Wells Ballet—most of the time, which was in existence for some years; (2) an American ballet company; (3) a second rate Italian opera company. And now a production and adaptation of Purcell's Fairy Queen. And in the New Year a number of operas in English. are promised.

Much has been made by the Covent Garden management of the fact that auditions for English singers have been held. But the Cambridge Theatre management, entirely on its own, does exactly the same and moreover teaches English singers to sing opera in the original language. This means that foreign singers can be freely exchanged with English ones. The Cambridge Theatre Don Pasquale has shown us that English singers, when properly taught, can sing Italian opera as well as the Italians. The presiding genius of the Cambridge Theatre is Dino Borgioli, former lyric tenor of La Scala, Milan, who knows his operatic A, B, C.

Gigli Returns

Gigli has revisited England as guest of the Naples San Carlo Opera Co. at Covent Garden. His first appearance was in La Boheme. Some of the beauty of his voice still remains and much of the vulgarity, such as the interpolated aspirates and so on.

He gave us one of the most outstanding examples of "ham" acting—remarkable even when judged by the prevailing San Carlo standards. He was always the successful elderly tenor, never the impassioned young Bohemian.

His daughter Rina gave one of the most unmusical Mimis that I can recall. Her lower and middle registers are almost harsh, and she has to offset this about two good "head notes."

The Decca Record Co. further consolidated its position as one of the most enterprising and respected forces in our music life by inaugurating a series of concerts with the London Symphony Orchestra at the Albert Hall. The first concert brought a return of Guilhermina Suggia, the world-famous cellist, who was soloist in a concerto. Pedro Freitas Branco, Portuguese conductor, wielded the baton.

A Good Mahler Singer

Eduard Van Beinum was guest conductor at an L.P.O. Covent Garden concert. His performance of The Magic Flute overture was a good example of how not to play it. The phrases were clipped and the whole thing robbed of virility. This overture to this typically Germanic opera was played as if it were some early trifle by the composer, such as his Il Re Pastore. The first movement of the "Linz" symphony was scampered through. The other three movements were somewhat better, but the impression remained that this conductor does not understand Mozart.

A young foreign singer, Eugenia Zareska made her debut in Mahler's enchanting Lieder eines fahrenden gasellen. She has just the right type of voice for the part—not too throaty and not too shrill. The orchestral accompaniment was idyllic.

Falla Commemorated

Still another L.P.O. Covent Garden Concert gave us Van Beinum again as conductor. In his reading of Haydn's Military Symphony, the last movement was rushed off its feet and, generally, the whole work was emasculated. Van Beinum convinced me again that he should leave Haydn and Mozart alone and conduct other composers which he understands.

After this we had De Falla's fascinating Nights in the Garden of Spain. The performance was adequate, although it never really "caught fire." Eileen Joyce was the soloist. Even this anchorite can never fail to notice that this pianist is a visual as well as an aural attraction.

Catholic Singers

Leaving in the interval of the L.P.O. seance I was able to reach Westminster Cathedral by 4:30 to hear Les Petits Chanteurs a la Croix de Bois. This famous French Catholic choir sang in Paris on the day of Liberation. Their program at the Cathedral included three Old French Christmas carols, four French songs of the fifteenth and sixteenth centuries and works by Alain, D'Indy, Berthier and Poulenc. The trebles are a cause for wonder. One of the boys has a voice which recalls Elisabeth Schumann; many an opera singer could envy his fine high notes and the facile grace of his roulades. The altos, however, are less grateful to the ear. To my mind, with a program of unaccompanied song, it is better administered at intervals instead of a dozen or so pieces one after the other. But, all in all, it was an experience of a pleasing nature.

PREPARING SETS FOR THE FAIRY QUEEN,

opera by Purcell revived at Covent Garden. Right, Michael Ayrton, designer of the settings and costumes, talks over details with Jack Gross, who painted the scenery. (Photo © by Edward Mandinian, London.)

New Orchestra

The London Symphonic Players is an orchestra which aims to provide a training ground for professional musicians, students and ex-service players. It also has the modest aim of giving concerts in places where the tip-top leading symphonies do not visit. Its conductor, Harry Black, is a musician who marshals his forces well. Their first appearance was made at the Town Hall, St. Pancras, London.

The overture to Mozart's Il Seraglio was performed in good style. I have heard much worse from our top-ranking symphony orchestras. And I did not feel, as sometimes happens at our Hall of Albert or at a West End Theatre, that I was being slowly crucified or, alternatively, having my teeth pulled without benefit of anesthetic.

The last two movements of Schubert's "Tragic" Symphony movement were taken too fast, with the result that the shapely form of the gracious melodies was largely lost.

The best tempo for these movements is that usually adopted by Toscanini, Barbirolli and Beecham. If only conductors would remember Toscanini's injunction of *"sempre cantare"* instead of "chop, chop, and rush, rush." There are occasions, of course, when speed is the order of the day, as in the last movement of Beethoven's 7th Symphony. But even in these and similar cases speed should only be attempted provided the orchestra is sufficiently competent to play the passages with a crystal clarity.

Marjorie Lawrence at Covent Garden

Again we have had the pleasure of welcoming back Marjorie Lawrence. The noted singer has, within a couple of weeks or so, carried out a very extensive recital tour which took her to the North of Scotland, the North of England and Brighton in the South.

She gave a recital at the Covent Garden Opera House with Gerald Moore as accompanist. Her fine voice was heard to good advantage in a varied assortment of songs ranging from Schubert and Richard Strauss to popular ballads. One marvelled at the rich lower tones, which are truly remarkable in a dramatic soprano. It might, however, have been better to have made the program entirely serious. Those who attend Covent Garden, even in these days, to hear a renowned dramatic soprano do not do so to hear Annie Laurie and Think on Me—I believe that was the title of the latter ditty. That Miss Lawrence sang them superbly we are agreed, but why waste sweetness upon such desert air?

In addition to all these activities, she was heard in a broadcast as Isolde with Sir Thomas Beecham. The conductor's handling of the orchestral part was truly admirable.

Gigli's Recitals

There is no doubt that Gigli sang very much better at his recitals than he did in La Boheme at Covent Garden. Perhaps the most grateful appearance of the singer was with Fistoulari's London and International Orchestra at the Albert Hall. Gigli seldom sang above *"Mf"* and there was little evidence of forcing; many of his vulgar tricks of slurs, slides, scoops, excessive interpolated aspirates and so on were conspicuous by their absence. So long as he sings piano or use his mezza-voce the result is beautiful. But *"Mf"* is the last outpost which may be safely passed before the dread spectre of *anno domini* makes itself felt. The orchestral accompaniments by Mr. Fistoulari were the very model of artistic refinement and musical ability. A most enjoyable evening.

New Work by Arnold Led by Ansermet

At Covent Garden, Ansermet conducted the L.P.O. in performances of Elgar's Introduction and Allegro for Strings and Mozart's Symphony No. 39, in which the rhythmic was sometimes emphasized to the detriment of the melodic line. The performance of Petrouchka was the same fine one which has been recorded by Decca. A new Horn Concerto by the first trumpet of the L.P.O., Malcolm Arnold, was a musically sound offering. The second movement was beautiful, and the last was of an almost "Puckish" sprightliness. The composer wisely disdained stunt effects and concentrated on his thematic material. It is to be hoped that we shall hear more works by him. The solo part was played by Charles Gregory, also of the L.P.O., to whom the work is dedicated.

International Eisteddfod For Llangollen

The first international Eisteddfod will be held at the mountain resort town of Llangollen, North Wales, from June 11 to 15 next. The directors are inviting the world's choirs to attend. The chief international competitions are for mixed choirs of 50 to 60; women's choruses of 25 to 30, and male groups of 25 to 30. Entry blanks may be secured from the Festival Secretary, Town Hall, Llangollen, North Wales, Great Britain, or from any of the British Council's offices or British Institutes in any other country. In addition to a bronze trophy the winning choir in the chief contest will receive £100 with a £50 prize for the second choir. In the male and female choral contests the winning choirs will receive a trophy and £50. The second choirs in these contests will receive £25. A Children's Choral Contest is also to be staged. The adjudicators for the International Contests will be Sir Hugh Roberton, Glasgow; Dr. Bryceson Treharne, New York; Prof. D. E. Parry-Williams, Bangor; and Emeritus Prof. J. Morgan Lloyd, Cardiff.

NFMC to Aid Fund For New Queen's Hall

The National Federation of Music Clubs will take the initiative in raising funds for the rebuilding of London's famous Queen's Hall, according to announcement by Mrs. Guy Patterson Gannett, national president. Mrs. Gannett added that the Federation, already raising money for many cultural projects, will not assume the responsibility for raising the full quota in the United States. The campaign in this country will be conducted under the auspices of the International Music Relations Committee of the federation, of which Olga Samaroff Stokowski and Charles Cooke are co-chairmen, and that in Great Britain by Dame Myra Hess.

1947 International Competition For Geneva

GENEVA.—After the success of the second International Competition of Musical Performers in Geneva, in which participated 354 candidates belonging to 33 countries, the Organizing Committee has decided to carry out another International Competition in 1947. This is to take place from Sept. 22 to Oct. 5 and will comprise the following categories: Singing, Piano, Violin, Clarinet and Trumpet. Young artists between 15 and 30 years from all countries may compete. Money prizes amounting to 10,500 Swiss francs are planned. Inquiries should be addressed to the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland.

Toscanini Chooses Vinay for Otello At Scala's Reopening

Ramon Vinay, Chilean tenor, has been selected by Maestro Toscanini for the La Scala's forthcoming opera season in Milan, when he will sing the title role in Verdi's Otello, which he also did at the Metropolitan on Dec. 9. A year ago Vinay was a prosperous box factory owner in Mexico City, singing a role with the Mexico City Opera now and then, cherishing no dreams of a world-wide opera career. He made his debut at New York's City Center Sept. 27, 1945, and sang his first role at the Metropolitan in February, 1946.

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

ALBERTO DOMINGUEZ,
Mexican composer, who began his career on Mexico City's stations, XEW and XEQ.

LAS HERMANAS AGUILA,
Latin American duo, shown at the microphone of XEW, Mexico City, where they received their start in radio.

Radio in Mexico Develops Basis for Good Future

There are approximately 1,000,000 radio receiving sets in use in Mexico, with about 600,000 of that number in operation in Mexico City. There is now in the process of construction an ultra-modern Radio Center modeled after New York's Radio City, except that it will not include business offices. When one considers that the big deterrent in radio expansion in that country has been the shortage of electrical current, the record is all the more impressive. But even now, to correct this drawback, the government is in the midst of a national electrification program.

In the past four or five years, Mexican radio has progressed to the level where, from the standpoint of commercial possibilities—technically, financially and artistically—it may be favorably compared, relatively speaking, with broadcasting in the United States.

Radio's rapid growth in Mexico has been due to a great extent to the years of political peace which the country has enjoyed. Local industries have developed and thrived, and in consequence the standard of living has risen. Another and equally important reason has been that a great segment of the population migrated to the United States during the war years and found well-paid jobs. With the war over, they have returned home with their savings, and imbued with the strong desire to enjoy in their own country the things they saw and learned in America.

A significant event that highlights the aggressive trend in the Mexican radio industry was the Inter-American Radio Congress, held in Mexico City from Sept. 30 to Oct. 6 last. The objective was to organize an Inter-American Association of Radio Stations, with both a practical end and that of cementing international relations. Delegates included those from Canada and approximately all of the South American countries, as well as such American representatives as John F. Royal, Vice President of NBC; Edmund Chester, Director of Short-Wave Broadcasts and Al Dana for CBS and many others.

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Behind much of the progress of radio in Mexico, the guiding genius has been Amilo Azcurraga. Today he is the veritable Czar of the industry. Sixteen years ago he founded XEW, the big time station, which became the nucleus of the present Blue-Mil or "Cadena Azul" network, which now comprises 30 stations and blankets all of Mexico, including station's XEW, HEQ, XEG, and WHOY. The organization is responsible for the distribution of music for the United States, as well as Mexico and other Latin-American countries.

Recently Azcurraga held a conference with leading radio manufacturers with the idea of having radio sets built that could be distributed everywhere in the country at a cost of $5 each. This would make it possible for the predominantly poorer classes to own a radio. Depending on the public to buy television sets, he is arranging to have television broadcasts in all of the small theatres throughout the country.

As is true of all countries South of the Rio Grande, due primarily to the high cost of radio sets and the power scarcity, there is a great deal of community listening. Every bar and restaurant, regardless of size, and the village squares all have loudspeakers. They are going almost 24 hours a day and always have an intensely interested audience.

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Stations operate there, aside from the language and music, much on the same program stylization as those in America. This is made possible by a good share of American sponsorship by such companies as Sterling Products, Coca-Cola, Pepsi-Cola, Philco Radio, and Eversharp Razor, and the Mexican companies, which are principally brewers, cigarette makers, and clothing firms.

General programs stress folklore, Mexican opera, and singers such as Maria Romero, Rima Gonzales, Evangelina Magan, and Jorge Negriete. News services are as up to date as in the United States. The American type of orchestras and jazz are popular.

WXOY can be compared to New York's WQXR in its broadcasts of fine music. The station air-waves the Opera Nacional performances and has just concluded an exclusive contract for these broadcasts—one of the most costly operations in Mexican radio.

XEW features Pedro Vargas, who is credited with being Mexico's finest tenor, and a popular baritone, Dr. Ortiz Tirado, who is also a very successful orthopedic surgeon. The money he has earned singing on the air and in concerts in Mexico and all over Latin America, he has utilized to endow an Orthopedic Clinic in Mexico City. Other singers on the station have been Nestor Chayres, tenor, and Chuchu Martinez, both star vocalists on the Network of the Americas.

Radio in Mexico has been the springboard to send artists into the very active cinema industry in Mexico. XEW is also responsible for the development and growth of Mexican composers, such as Augustin Lara, and Alberto Dominguez.

Illiteracy has always been a national problem in the country; but the government is concentrating on eradicating it and accomplishing an effective job. For this very reason, and for a generation to come, the local radio men are pretty much convinced that they have a big edge over other advertising media. Listeners don't have to be literate to understand the spoken word!

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WQXR Observes 10th Anniversary

The New York station that has developed and maintained an exceptionally fine record for music programs of a superior order, both recorded and "live," observed the tenth anniversary of its call letters, WQXR, on Dec. 3. It was on this date in 1936 that the experimental call letters W2XR were changed to WQXR, those of the full fledged commercial station that WQXR became that year.

W2XR was an experimental station owned by John V. L. Hogan, radio engineer, which operated only two or three hours a day to carry sound accompaniment to television pictures with which Hogan was experimenting. Many listeners could not receive Hogan's telecasts on their sets, but could hear the classical recordings he used as a background, and soon flooded his office with letters asking for more. Listener response to the recordings, and to the "high fidelity" reproduction of sound with which Hogan was also experimenting, convinced him that there was room in radio for a commercial station specializing in high fidelity presentation of serious music.

In 1936 W2XR was incorporated as the Interstate Broadcasting Company owned by Hogan, president, and Elliott M. Sanger, executive vice-president. Since then WQXR, now owned by the New York Times, has developed into a 10,000 watt station, on the air seventeen hours a day.

Reiner Conducts NBC Symphony

Directing the first of four concerts with the NBC Symphony Orchestra on Dec. 15, Fritz Reiner, conductor of the Pittsburgh Symphony, presented an appealing program which featured rarely programmed music from the pantomime The Miraculous Mandarin, by Bela Bartok. The concert opened with Mozart's "Jupiter" Symphony, and concluded with Richard Strauss' Till Eulenspiegel's Merry Pranks.

Mr. Reiner's direction showed a thorough command of the orchestra, and the musicians responded with especially pleasurable and stimulating results. This was particularly noteworthy in the Bartok work, which requires not only a sophisticated treatment, but split-timing, with a high degree of precision and continually contrasting variety of detail.

Boston Symphony Sponsored By John Hancock Company

Confirming the rumors that the Boston Symphony broadcasts would be sponsored by the John Hancock Insurance Company of Boston, the announcement has recently been made by the American Broadcasting Company that the deal has been consummated. Under the new setup, the first airing will be heard from Symphony Hall in Boston on Jan. 21, 1947, and will be heard thereafter on Tuesday of each week at 8:30 p.m. (EST), an hour earlier than the present time allotment, and continuing through the winter and spring series.

This announcement is significant in that it once more stresses the interest of large business organizations, which are recognizing more and more the value of institutional advertising on the air through the medium of fine music programs.

Fred Waring Guest with Symphony

Taking time out from his radio broadcasts (NBC, Mons. through Frids., 11:00 to 11:30 p.m., EST) Fred Waring will make a guest appearance as conductor of the Indianapolis Symphony Orchestra on Jan. 7. The invitation was extended to Waring by Fabien Sevitzky, permanent conductor of the Indianapolis ensemble.

Waring will lead the orchestra in some of his special arrangements of several popular tunes. One of the novelty features of the concert will be a "straight" offering of such classics as Grieg's Anitra's Dance, conducted by Sevitzky, after which Waring will take over the baton in one of his own modern arrangements of the same numbers.

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NEWS AND REVIEWS

"Arthur Godfrey's Talent Scouts" Series Aids Young Artists

There is an erroneous opinion among many young aspirants for a career in radio that the only way to land the coveted job on the air-waves is to know some mysterious figure that possesses influence on the "inside" and can make it possible. The actual facts refute this theory. On the contrary, the radio industry has shown more initiative in the endeavor to unearth promising new talent than the majority of organizations in other fields of the music business. This goes back as far as those years when the Amateur Hour of the late Major Bowes was on the air, and won him national renown besides plenty of shekels!

Since then, many shows patterned along the same lines have attempted to emulate Bowes' great popular success. In some cases they did a fairly good job; but it was not until last July, when the Columbia Broadcasting System initiated a new weekly series, Arthur Godfrey's Talent Scouts (WABC, Tues., 9:30 to 10:00 p.m., EST), that a radio show came along which again welded successfully the ingredients that characterized the Bowes programs.

Designed to help little-known entertainers, both amateur and professional, get a "break" that might lead to "big time," the Arthur Godfrey Talent Scouts clicked with listeners almost from its inception. It proved that they have a keen interest in amateur shows. More than 38,000 letters from all over the country have been received by CBS headquarters since the series made its debut.

Three key-figures are responsible for the show's success. Besides Arthur Godfrey—who acts as an informal master of ceremonies, commentator, narrator or whatever he finds necessary to give the broadcasts verve—there are CBS's staff producer-director, Irving Mansfield and, last but not least, Bessie Mack, Major Bowes' chief assistant for 20 years, who handles the auditions which run to approximately 500 a week. From these are selected the candidates for final auditions attended by Arthur Godfrey and Mansfield.

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Anyone can be a talent scout for the show. It is all very simple, and there is money in it! The talent scout recommends an audition for an artist he or she has discovered, whether singer, instrumentalist, imitator, or comedian. If the candidates pass the audition, they are booked for the Talent Scouts. Godfrey presents five acts on the half-hour program, each act running two and one half minutes. The studio audiences are the judges, applause being recorded on an "audition reaction detector." Each act receives $100; the talent scout appears before the "mike" and tells Godfrey how he discovered the artist and is paid $25.

The performer selected by the studio audience as the best on the program receives a further opportunity along the road to stardom—a guest booking on another CBS coast-to-coast show and is promised a personal introduction to leading figures in motion picture studios and night clubs, as well as Broadway producers. Since the show went on the air, more than 40,000 candidates for auditions have been nominated by talent scouts.

The program has proved its practicality. For, among other talents, Vic Damone is now Andy Russell's standby on the Hit Parade; Gloria Benson of the Chesterfield Supper Club landed an MGM contract, while Jose Milis, pianist, and a quartet are reputed not to have had an open date since they appeared on the program.

No effort is spared to make the broadcast presentations as fine as is possible, for $1000 a week is spent alone on the 30-piece orchestra arrangements. Each participant is thoroughly rehearsed, and is given the opportunity of two weeks' preparation before appearing on the air, plus a dress rehearsal. The program even pays the Federation of Radio Artists dues for each successful contestant.

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"Good feminine vocalists," said Godfrey, "of the popular type are exceedingly scarce. With the masculine contingent, the rate of successful aspirants is much higher, particularly of the type of Como and Sinatra, as their imitators are a dime a dozen. We have found the male auditionist much easier to handle than the females. Some girls who have really horrible voices sometimes insist they are good, and nothing in the world can make them believe they are bad!"

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Riccardo Martin in First U.S. Radio Appearance Since 1928

Riccardo Martin, Kentucky-born tenor, who sang at the Metropolitan Opera from 1907 to 1916, and more recently has composed, made his first radio appearance since 1928 in the United States when he was featured as guest on WNEW's Classical Record Collector's Exchange (Suns., 8:00 to 8:30 p.m., EST) on Dec. 15.

Martin recently spent 15 years singing and directing grand opera in Nantes, France, but returned here when war broke out. He played and discussed his 1909 recording, The Stars Were Shining, from Puccini's Tosca. Other records that were revived included Dvorak's Songs My Mother Taught Me (recorded in 1909); and Siegmund's Love Song from Wagner's Walküre (made in 1910). Highlighting Mr. Martin's informal interview was an extremely rare recording of the Trio from Act II of Madame Butterfly, made in 1906 by Martin, Rita Fornia and Antonio Scotti.

ROBERT MERRILL WINS AWARD.

The Metropolitan baritone and radio artist is congratulated by a trio of representatives from the Northeast High School in Philadelphia on receiving the school's Senate Award for his contributions to American Youth. L. to r., Theodore S. Rowland, Principal; Walter F. Coles, Assembly Director; David Hutchinson, president of the student body and Mr. Merrill. (Photo by Philadelphia Inquirer.)

CONFAB.

Talent Scout Chief Arthur Godfrey and Producer-Director Irving Mansfield confer about CBS's Arthur Godfrey's Talent Scouts Show.

Religious Radio Committee Reorganized

Reorganization of an inter-denominational committee to include religious radio activity in Canada as well as in the United States has been announced by the chairman, Dr. Ronald Bridges, president of the Pacific School of Religion, Berkeley, Calif. The new group, known as the Joint Religious Radio Committee, supersedes the Joint Radio Committee of the Congregational Christian, Methodist and Presbyterian U.S.A. Churches.

Dr. James Rowland Angell, NBC public service counselor, is a member of the committee, which prepares transcribed religious programs and carries on educational work to aid ministers in using radio effectively on local stations. The group will continue the plan of the old committee, whereby, in cooperation with NBC, fellowships are granted to ministers, priests and rabbis to study professional radio at summer institutes of Northwestern University, U. C. L. A., and Stanford University.

WNR Committee Ends Annual Radio Poll

The Woman's National Radio Committee, headed by Yolanda Mero-Irion, which consists of 25 organizations, including the United Council of Church Women, with its 17,000,000 membership, has recently announced the discontinuance of its annual radio program poll.

This move is significant since there has been a widening recognition that the radio industry has become over-saturated with polls. It is considered in some quarters as only the first of several such moves in the coming months. Some radio executives are said to be of the opinion that polls bring virtually the same results year in and year out—with the addition, perhaps, of one new name—and proceed with the same old routine.

RADIO NOTE BOOK

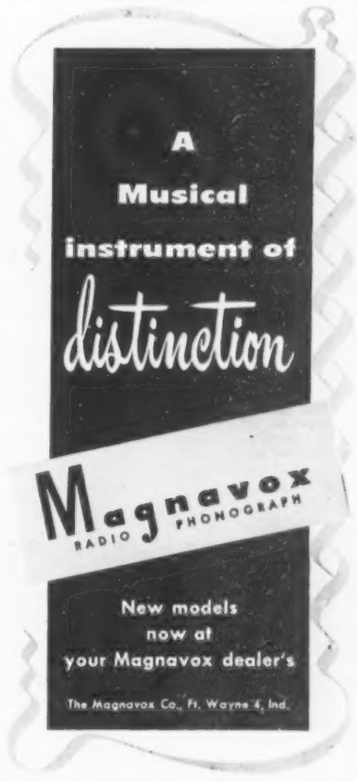
EDWARD R. MURROW, CBS Vice President and Director of Public Affairs, said in an address before the Sixth Nobel Anniversary Dinner in New York that radio will come into its own inheritance only when radio reporters are free to roam the world, using the microphone as a mirror, and reflecting conditions as they are, not as some government says they are. . . .

ROSE BAMPTON, dramatic soprano of the Metropolitan Opera was featured guest on WNEW's Passkey to Music program, Dec. 8, prior to her New York Town Hall recital, Dec. 15. . . . MARIA JERITZA, Viennese dramatic soprano, returned to the "Met" Opera, where she starred for many years; but this time not as a singer. She was heard during ABC's Saturday Matinee Opera broadcast of Der Rosenkavalier, Dec. 14, on the intermission feature, Opera News on the Air.

Radio premiere of ANIS FULEIHAN'S Three Cyprus Serenades aired by Philadelphia Orchestra via CBS network, Dec. 14. . . . WILSON SAWYER'S Symphony No. 1, titled Alaskan, premiered on the air via WJZ-ABC's American Melody program, Dec. 14. Governor Gruening of Alaska was guest speaker for the occasion. . . .

Indianapolis Symphony Orchestra, under baton of FABIEN SEVITZKY, aired premiere of LIONEL BARRYMORE'S Piranesi Suite on NBC's Orchestra of the Nations series, Dec. 14. . . . RAUL SPIVAK, Argentine pianist, guested on WNEW's Passkey to Music series, Dec. 15, prior to Carnegie Hall recital, Dec. 16. . . . JAMES MELTON had three Juilliard School of Music students as guest singers on NBC's Harvest of Stars program, Dec. 15. . . . RISE STEVENS, new star of CBS's Family Hour, had JEAN SABLON as first guest on program, Dec. 15. . . . JOSEPH FUCHS, violin virtuoso, and DESSOFF CHOIR featured in third WQXR Orchestra Concert at Hunter College, New York, Dec. 15. . . . THE BRANSCOMBE CHORALE, GENA BRANSCOMBE, conductor, were heard in a program via WQXR on Dec. 22.

ROBERT SHAW acted on WQXR as narrator for the Bach St. Matthew Passion, given complete in a recorded version by Koussevitzky, the Boston Symphony and vocalists on New Year's Day.



IS LEGATO A LOST PIANO ART?

GABRILOWITSCH: A SILHOUETTE

THREE IMPRESSIONS OF LESCHETIZKY.
Left, at 13; center, at 40, on a concert tour to Russia; right, as a young man.

CARL M. ROEDER

By CARL M. ROEDER

A modern piano technic calls for a warm, vital three-dimensional tone. The physical conditions from which such a tone quality grows are good posture, controlled relaxation, balanced arm weight, and finger focus.

The term relaxation has been overworked and is sadly misunderstood. In a symposium by piano teachers on "what is the most important item in pianistic training," relaxation received the greatest consideration, and one enthusiast boiled the matter down to three words: "Unclutch and listen."

We find, however, that unclutching is only a preliminary step in the process. The engine can only "idle" in that state. The term "devitalization" was formerly much used when teaching arm weight. But a devitalized playing apparatus is nothing more than a flat tire.

It was William Mason, one of America's pioneers in great piano teaching who, turning away from the hard, brittle, percussive touch then in vogue, sought to develop an ingratiating *legato* tone quality and link with it elasticity and deft velocity. Since then Deppe, Breithaupt, Leschetizky, Virgil, Matthay, Thomas Fielden and others have made important contributions toward the clarification of keyboard processes. The steps of a successful procedure in technique consist of an orderly and logical sequence. Freedom, and then organization must invariably precede drill.

The Leschetizky School

I once heard Gabrilowitsch explain the Leschetizky method. He told of a knock at his door. Opening it, he saw his landlady looking at him anxiously.

"Is Monsieur ill?" she inquired.

"Why, no!" he replied. "Never felt better."

"You practice so strangely," she continued. "You play a little, then stop as though weak and exhausted."

"Ah, madam," he exclaimed, "that is the Leschetizky method—little playing, but much thinking."

Here I am tempted, lest the kind of thinking advised be regarded as of the purely academic type, to remind you that the good book says: "As a man thinketh in his heart, so is he." Mrs. Miniver put this idea quite sagely: "Some people have never learned to think with their hearts and feel with their minds."

There is too much practicing of an undirected sort. The technical build-up of a piano student must take account of all the requirements of a pianistic equipment.

Reducing the Percussive

Modern technical training seeks to reduce the percussive to a minimum. In its place it advocates the idea of repose in action, establishing through arm and wrist ease a close-to-key relation which enables each finger as it plays, to become a center of gravity. Instead of calling this "relaxation," once the weight is localized in, and the energy pointed toward the finger cushion, a better term is "muscular equilibrium"—a balanced control of all the playing members working in rhythmic co-ordination. Thus the playing is not only *with* but *through* the fingers, the arm acting as both a channel and an adjustable lever, through and by means of which the inner impulses can be directed to the finger tips and thence to the heart of the instrument in any degree of delicacy, power, or speed demanded.

This instantaneous pressure and immediate tension-release aims at the exact spot where the tone is made and results in economy of effort, elastic rebound, and a tone which is *evoked* rather than *provoked*.

Two Hostile Influences

There are two influences working against a truly blended *legato*. One is the type of inflexible, over-accentuated music so prevalent in this day, which places the emphasis upon drive and speed, rather than upon expressive quality. The other is the excessive use of the syncopated pedal, which is in my opinion unwisely introduced in the early stages of children's study, and leads young players to substitute the damper pedal for finger connection. Many teachers seem to know of no other way to use the pedal, and need to ponder Matthay's suggestion that the pedal should be:

1. UP at the right time.
2. Sufficiently UP.
3. Sufficiently *long* UP.

In the acquisition of a piano touch, pressure is preferable to force. This pressure must, however, be vital and instantaneous. A pianistic touch combines impingement and continuity. As the point of the needle opens the way for a thread, and when the seam is completed only the thread remains, so the key impingement must not override the tone but be lost in it, to insure a true *legato*.

Five Points of Technic

Once the student is rooted in this foundational keyboard relationship, the practical teacher of today thinks in terms of the five points of technic: finger work, scales, arpeggios, chords, and octaves, and the building up of skill in each of these subdivisions of pianistic essentials.

He also thinks of the various touches as the outgrowth of *legato* the basic touch. Just as we walk and talk *legato*, and as all nature expresses itself in continuous evolution, so the musician thinks of a musical line as the gradual emergence of an idea—a succession of tones blended in continuity. All other varieties of touch are intensifications or modifications of *legato*. Thus, *sostenuto, tenuto, legatissimo* are more; *portamento, non-legato, staccato, sforzando* are less.

The *up* touches are of great importance. They supply the spring-back which give momentum and resilience to distinctive piano playing, imparting keenness and energy to action ranging from gentle tactile sensitivity to maximum power as more speed in attack and bodily strength are brought into play.

As an example of how a seemingly little thing can embody an important principle, a two-toned slur, though the smallest musical unit, not only epitomizes the muscular process of effort and release, but explains the procedure in phrasing and dynamic balance. Form and design in the ebb and flow, current and climax of a figure, motive, phrase and movement, all grow out of the expansion and contraction implied in the two-toned couplet known as a slur.

The Pupil's Contribution

In company with progressive educators generally, I believe that the most important part of the lesson is contributed by the pupil. To be welcomed into the student's domain of thinking the teacher must enter with a calm and sympathetic amiability if he hopes to broaden its scope and extend its borders. He should never be contentious or distraught, always mindful of the fact that "a disturbed surface reflects nothing but distortion." A twinkle in the eye is much more of an asset than acerbity of the tongue. A bit of pleasantry often renews attention, relieves strain, and clarifies a difficulty.

For example, I was explaining to a timid and conservative girl how to play *sforzando* chords. Telling her to pull them up by the roots as she would a resisting plant or an unyielding tooth, I smiled as I remarked that a friend of mine had suggested as an appropriate motto in a dentist's office: "The Yanks are coming!" The laugh that followed cleared the way, and the chords yielded to treatment.

Can Interpretation Be Learned?

On the interpretative side, teach a student:

"To look at a branch, a bird, a child,
or a rose
Or anything that God ever made
that grows"

and you will have stimulated artistic impulses of the highest order.

It is a mistake for the music student to confine himself too exclusively to his own special interest. Outstanding achievements in other cultural fields; literature, drama, painting, sculpture and architecture will stimulate his musical awareness. Then he will learn that every tone relates itself to line, color and emotion; that every sound he makes is either tending toward a climax, or receding from one to begin reaching for another.

And then he will really direct his efforts toward the kind of understanding, control and skill that will enable him to spin musical gossamers of exquisite charm, rear tonal structures of stately beauty, or project dramas in sound with searching eloquence.

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"FEW PIANISTS ARE SO THOROUGHLY EQUIPPED FOR GRANDEUR."

VIRGIL THOMSON, The New York Herald-Tribune,
Thursday, November 28, 1946

THE NEW YORK TIMES, THURSDAY, NOVEMBER 28, 1946.

GOLDSAND, PIANIST, IN VARIED PROGRAM

Offers Sonatas by Beethoven, Prokofieff at Carnegie Hall —Chopin Preludes Played

By OLIN DOWNES

Robert Goldsand, who gave a piano recital last night in Carnegie Hall, was in his fledging years a pianist of uncommonly sensitive and lyrical quality. He now plays on a much bigger scale, with a sacrifice of some of the intimacy and romanticism of the earlier years, a gain in individuality and a grander and more dramatic style.

Nor is Mr. Goldsand content with programs that merely follow the beaten path. He played not only Beethoven of the sonata in G major, opus 31, but Prokofieff of the Third Sonata, twelve of the Chopin Preludes, carefully selected for effective contrast and appropriate key relationship, and an unfamiliar if not unknown sonata by Tcherepnine the younger and finally the Brahms-Paganini Variations.

Where Mr. Goldsand formerly persuaded his audience he now commands it. He has all essential virtuosity and he is unfailingly authoritative in projecting the music over the footlights. There is more line than there is color in the playing; or at least it can be said that tone-color, of which this pianist has many tints at command, is subordinate and accessory to line, whatevery the composition or its style. The melodic phase is not only sung, it is sculptured, and in big virile fashion.

Such playing is particularly effective in a big hall, filled with a big audience. Nothing is lost to the listener who sits farthest away. The brush-strokes are big and imposing enough for all the world, and even the purblind, to see. And Mr. Goldsand has not only the technic, but the spirit of virtuosity. His excitement kindles the audience, and the audience spurs him on to further accomplishments.

Sometimes he exaggerates unnecessarily, as for instance in the tempo of the B flat minor Chopin Prelude, taken so fast that it was simply impossible to play it cleanly, while it was hard, at such a pace, to properly accentuate the rhythm. But the A flat prelude was admirably articulated, while in the last of the dozen preludes chosen—the one in D minor—Mr. Goldsand, with a big, declamatory tone, was superbly dramatic.

In the exotic, if not close-woven sonata of Tcherepnine there was really imaginative playing, and in the Brahms-Paganini variations a tour de force which brought crashing applause from the audience and compelled encores.

MANAGEMENT:

ERMINIE KAHN

STEINWAY HALL

113 West 57th Street New York 19

GOLDSAND

"He has all essential virtuosity and he is unfailingly authoritative in projecting the music over the footlights."

"It can be said that tone-color, of which this pianist has many tints at command, is subordinate and accessory to line, whatever the composition or its style."

"The melodic phrase is not only sung, it is sculptured, and in big virile fashion."

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"Mr. Goldsand, with a big, declamatory tone, was superbly dramatic."

"A tour de force which brought crashing applause from the audience and compelled encores."

BALDWIN PIANO

THE DANCE:

By ROSALYN KROKOVER,
Dance Editor, Musical Director

Three of the four new works by the Jooss Ballet were given during the second week of its City Center engagement. Pandora, the first, was seen on Dec. 10. The longest of the new works, it also treads on the most dangerous ground, namely allegory.

Pandora, a beautiful woman without a soul, is sent by the Gods with a gift box to mankind. Deceived by her beauty, men strive for possession of the box, and when it is finally obtained, evil and misery instead of happiness are let loose. In contrast to Pandora, or evil, Psychesis is introduced to represent all that is pure and good. Thus after about two acts of almost literal translation of the horrors of greed and evil, Pandora is overthrown and "with renewed hope, mankind stands at the eternal crossroads."

Kurt Jooss became so involved with the idea that choreographic invention was left by the wayside. There were some ingenious patterns, but they were reminiscent of other ballets, and it seemed as though Jooss was beating a well-worn trail. Costumes and *décor* were by Hein Heckroth, and Roberto Gerhard furnished an original musical score, for two pianos with percussion effects, that was quite the most interesting part of the ballet. Noelle de Mosa was the bewitching Pandora; Hans Zullig was the Youth, and Psyche was danced by Ulla Soederbaum. The Go-Getter, the Strong Man and the Mother were danced by Sigurd Leeder, Rolf Alexander and Joy Bolton-Carter respectively.

The program opened with an especially good performance of the Big City. This was followed by Ravel's Pavane, with Ulla Soederbaum giving an artistically moving interpretation of the Infanta imprisoned by the cold and pompous ceremonials of the old Spanish court. A Ball in Old Vienna, which closed the first half, remains refreshing and a delight to watch.

"Company at the Manor" Scores

On Dec. 11, Company at the Manor was seen for the first time here. This is a ballet in four movements, by Kurt Jooss, set to Beethoven's "Spring" Sonata in F Major (arranged for two pianos by John Cook), and with costumes and decor by Doris Zinkeisen. It is a charming work.

Set in the early Victorian period, it satirizes with a light touch the English life of the day. Furniture and props are suggested in imaginative ways, and the slight story moves gaily along through the four movements. This should have been introduced much earlier in the season. The roles were danced by Rolf Alexander, Ulla Soederbaum Ludmila Mlada, David Kerval, Suzanne De Courcy, Ann Kirkpatrick, Simone Genand, Noelle De Mosa, Florence Read, Sigurd Leeder, Gerd Kzolaas, and Hans Zullig. The Seven Heroes and Pandora completed the program.

Sailor's Fancy, sub-titled a Farce in Five Scenes, by Sigurd Leeder, made its bow on the following evening. Actually nothing more than a curtain raiser, for which it was used, it opens with three sailors (must there always be three?) saying goodby to their sweethearts, winning new ones in three assorted ports, and finally returning to the girls they left at home. The sailors were Leeder, Alexander and Zullig. The music is drawn from folk melodies by Martin Penny and the costume and decor were by Hein Heckroth. The other works on the program were the Big City, Le Bosquet and Green Table.

Jooss a Force in Dance Trend

Although we have seen many new developments in the dance since Jooss last was here, it was apparent on reviewing his performances that some of the more potent forces in ballet today stem (whether consciously or unconsciously) from him. Tudor, for instance, who unquestionably has created the most consistently vital works of this decade, shows traces of Jooss characteristics—characteristics, however, raised to a higher pitch of drama, intensity and technique.

While it is obvious that, in every art, technique is only the means to the end, the classic ballet was the last to realize it. Hence the importance of Jooss, who subordinated technique to expression as early as 1932. While his ballets really have little in common with classic dance, their philosophy has had a decided bearing on more progressive aspects of classicism. Tudor, for example, working in the established medium of ballet tradition, did not go as far as Jooss in discarding toe work and most technical display. He nevertheless took those aspects of the Jooss technique that he saw fit; and, using the severest of academic ballet technique, expressed emotions and drama in a way that previously had not been explored except by Jooss.

There is also a relationship between Tudor and Jooss in the handling of couples as a counterpoint to the central figures, which Jooss does so beautifully in the Big City and Tudor in Pillar of Fire and Dim Lustre. So if Jooss' work may not seem as strong as it did because of the new set of standards raised during the last six years, it can never be said that he was not an innovator.

In the handling of period pieces, the company has no rivals. Company at the Manor, Pavane, A Ball in Old Vienna and the new Hans Zullig work, Le Bosquet (which, incidentally becomes lovelier at each performance) are all exquisitely done, with artistic integrity. The Big City and Green Table remain masterpieces of another kind. As years pass by, the Big City becomes nostalgic rather than dated, and the Green Table, unfortunately, seems a perpetually valid comment on current affairs.

Dancers Superbly Trained

The dancers are trained well in the Jooss style and work harmoniously together. Of the familiar members Hans Zullig has a more than servicable technique, moves with uncommon grace and brings a dramatic quality to his interpretations that is inimitable, while Rolf Alexander has made much progress since he was last here and is now a finished artist. Ulla Soederbaum is versatile and graceful, as is Noelle de Mosa, though the latter is acquiring a stiffness in her shoulders which she should correct. A new dancer, Simone Genand, made a favorable impression in character parts, and proved herself to be a fine comedienne.

MATA AND HARI
in a Blues number. (Photo by John Lindquist, Boston.)

Mata and Hari at National

Although Ruth Mata and Eugene Hari are well-known to New York audiences through their Broadway and night-club appearances, they gave their first Manhattan concert on Dec. 15, at the National Theatre. Coming to this country with Trudi Schoop some years ago, the duo did not return to Europe with the troupe but remained here instead. Thus their work is of the Schoop comedy variety but, of course, more attuned to the American tempo. Assisted by another dancer, Bill Bradley, and two pianists, Vladimir Vilyensky and Thadeus Sadlowski, they glibly took off on the circus, ballet and Carnegie Hall. There was also a more ambitious work, On Display, with music by Edward Hein, a Blues number, and a Sports Newsreel.

Circus Spotlights, which opened the program, is divided into four sections—The Acrobats, The Lion Tamer and His Tiger, The Clowns, and The Hindu Fakirs. From this work it was evident that Mata and Hari have wonderfully controlled bodies, perfect timing and excellent balance. The Hindu episode was especially hilarious. Hari has a substantial enough hold on Oriental technique to twist it to his own brand of humor with enviable ease. Everything was emphasized just enough, and there was plenty in Mata's part to provoke laughs.

The Pas de Deux was a burlesque on Swan Lake though since music by both Chopin and Tchaikovsky was used, perhaps a leer in the direction of Les Sylphides was also intended. While this really had the audience in the aisles, it would have gained if Mata had done her impersonation of the Swan Queen on the point. The "Prince" fared well with his beats, turns and grand elevation, but there was little evidence to indicate that the "Queen" was mistress of the technique she was satirizing. In their satire on Carnegie Hall a couple in the audience was first portrayed and then a Symphony in Two Sharpe Major took care of about every instrument in the Philharmonic, plus the conductor.

On Display was listed as a dance melodrama and in addiiton to Mata (The Manikin), and Hari (The Man), Bradley lent his efforts to the parts of Director, Waiter, Entertainer and Sailor. This work had many clever and engaging incidents by all three and showed choreographic imagination that could be improved by some tightening. Blues and Sports Newsreel were exactly what the titles implied, and were amusing. These two gifted entertainers should go far, they have a genuine flair for comedy and the attributes to go with it. But while humor is a blessing, they should strive for more variety in their choreography.

Dance News

Mia Slavenska, who has organized a new dance company to be known as Ballet Variant, has signed contracts for a transcontinental tour under the direction of F. C. Coppicus and F. C. Schang of Columbia Concerts, Inc. The company is rehearsing in Hollywood and the tour will originate on the west coast in mid-October. . . . La Meri presented Swan Lake, Bach-Bharata Suite, and American Gesture Songs at the Ethnologic Dance Theater on Dec. 17, 18, 19 and 20. . . . After a performance in Miami on Dec. 28, Iva Kitchell will return to New York to dance on the YMHA and the Students Recital Series during January and will immediately after embark on a tour of twenty-five engagements.

Valerie Bettis, who recently completed choreography for Beggar's Holiday, left for Los Angeles to work with Serge Denham's Ballet Russe de Monte Carlo on her new ballet, The Unidentified Lady . . . Federico Rey has designed the jacket for La Meri's forthcoming book on Spanish Dancing.

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Conductors Name Composers of Their Nation Whose Works War Obscured

Some time ago Musical Courier questioned leading foreign-born conductors now in America about contemporary composers of their homelands. It was felt that now, since the war is over, attention should be focused on various creative musicians all over the world, many of whom are unknown to America or are known only by reputation. It is a fact that despite the war, composers continued to produce important music, and some of it is now beginning to be played.

Securing such information had its difficulties, and in many cases it was not forthcoming at all. Various conductors, while expressing great interest, frankly admitted that they had been out of contact for so long with the lands of their birth that it would be impossible to contribute any new material. Others were afraid that during the war years new composers and conditions had arisen unknown to them, and that a statement made without knowing of those developments would possibly offend many of the newer figures.

Modern Polish Figures

Answers from several conductors proved interesting. Dr. Artur Rodzinski, Musical Director of the New York Philharmonic Symphony, contributed a statement about Polish composers, together with some biographical material. He calls the late Karol Szymanowski the greatest Polish composer of recent years. Among works of this musician he personally has examined, he rates highly a Suite from the ballet Harnasie, a Symphonie Concertante for piano and orchestra, and a Stabat Mater for choir and orchestra. Less familiar is the name of Roman Palester, whom Dr. Rodzinski calls "one of the most prominent young Polish composers." (Palester was born in 1907, studied in the Conservatory of Lvov and under Sikorski at Warsaw Conservatory.) Rodzinski particularly singled out his Overture for Orchestra.

Two other Polish composers were accorded high praise by this musician. Karol Rathaus, who now is Professor of Music at Queens College in New York, was commissioned by Dr. Rodzinski to write an orchestral piece. Called Polonaise, it was played at Carnegie Hall in 1944 and will be heard throughout the country. Another contemporary Pole, Jerzy Fitelberg, has had his Nocturne for Orchestra performed by the Philharmonic. Fitelberg was the winner of the Polish National Prize in 1938; in 1936 he was awarded the Elizabeth Sprague Coolidge prize of the Library of Congress for his Fourth Quartet, and in 1945 won the American Academy of Arts and Letters award for creative work.

Some Dutch Creators

Dr. Hans Kindler, conductor of the National Symphony in Washington, D. C., contributed information on some Dutch composers. Among the figures who attained fame in Europe, but are unknown here, is the late Bernard Van Dieren. He was much performed in England, where he passed his last years, and definitely influenced the younger school of British composers with his complex modern polyphonic style. Kindler maintains that van Dieren's works are among the most important of the contemporary literature, and although difficult to perform, should be taken up by American artists and orchestras. It is also interesting to note that Van Dieren was a specialist in the other arts, and his books, notably one on the sculptor Jacob Epstein and another called Down Among the Dead Men, a collection of musical essays, are widely read in England.

Kindler himself has composed several works which, with a reticence not all conductors could maintain, he fails to mention in his communication about Dutch composers, dwelling instead upon other figures like Bernard Wagenaar, who has lived in the United States for many years and whose works are often played; and Cornelius Dopper. The latter's Ciaconna Gothica was a favorite work of Mengelberg and was occasionally performed here during that conductor's tenure with the Philharmonic.

Several years ago Kindler had the opportunity to prepare chamber music recitals under the auspices of Elizabeth Sprague Coolidge, and some Dutch works came to his attention. Among the composers were Willem Landré, Piet Ketting, Henk Badings and William Pijper. Badings, according to Kindler, seemed the outstanding talent among them; unfortunately he has been accused of collaboration in his native country, and his future there is problematical.

As for Kindler's own recent works, from another source we learn that his The Seven Provinces had its world premiere at the concert of the National Symphony Orchestra in Washington, D. C., recently. The work was inspired by the valiant struggle of the Dutch in the recent World War. The title is derived from the flagship of the Dutch Fleet at the end of their wars for independence with Spain. The score is in the form of a suite, and played without pause.

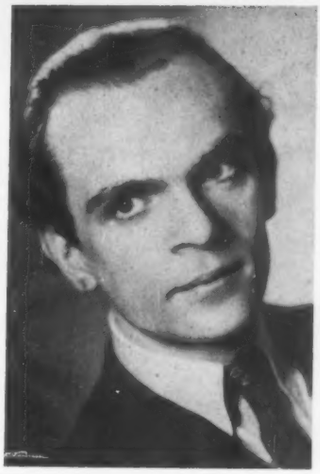
Canadian Composers

From Canada, Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, suggests that orchestral directors might like to examine four works by Canadian-born composers. The first on his list (alphabetical) is Maurice Blackburn's Charpente (Canadian Forest). Alexander Brott's War and Peace, Hector Gratton's Légende, and his own Two Sketches on French Canadian Airs are the others.

It is to be hoped that in the immediate future more information about the development of new musical figures and compositions will be received. Now that musical news is again coming through from other parts of the world, tantalizing hints concerning unknown geniuses are beginning to make the rounds. Music-lovers throughout this country are anxiously awaiting further testimony concerning them, and the critics also are waiting, typewriters oiled and ready to go.

Gruenberg, Rogers in Institute Of Arts and Letters

Louis Gruenberg and Bernard Rogers, composers, have been elected to the Department of Music of the National Institute of Arts and Letters, among 12 new members announced by Douglas Moore, president.



WITOLD MALCUZYNSKI
(Photo by Zarov, Montreal.)

Malcuzynski Tours Europe

The young Polish pianist, Withold Malcuzynski, is currently one of the busiest artists in the European concert field. His schedule has called for 35 recitals since Oct. 3 and he has appeared in eleven countries. After his January tour of Portugal, Malcuzynski will arrive in the United States and will play the first of a brilliant season's engagements in Boston on Jan. 22.

Stewart Leads Broadcast Concert of Walton Works

Reginald Stewart recently conducted an all-Walton program over the coast-to-coast network of CBS. William Primrose was the soloist on the program, one of the Invitation to Music series.

Grace Moore to Return to America Under Jack Adams Management

Grace Moore, soprano, now making a tour of Europe, will return to America for concert engagements from November, 1947, through January, 1948, according to an announcement by Jack Adams and Company, concert management. When she completes her present European appearances, Miss Moore will leave for South Africa and Australia, where she will be heard during the spring and summer of 1947.

Organ Concert to Honor 72nd Birthday of Schweitzer

In honor of the 72nd birthday of Dr. Albert Schweitzer, noted Bach specialist and organist, a concert of organ music will be given under the patronage of Consul General Martin de Marolles, of France, at the Fifth Avenue Presbyterian Church, New York, Jan. 14, at 8:30, by Edouard Nies-Berger, official organist of the Philharmonic Symphony Society of New York. The program will be an all-Franck one, and the offering will be for the benefit of Dr. Schweitzer's work at Lambaréné, French Equatorial Africa, through the Albert Schweitzer Fellowship in America.

Stell Andersen Honored In Tour of Norway

Stell Andersen, pianist, returns to this country to begin her nationwide tour in early January. Since October Miss Andersen has given concerts in Europe, including appearances in Holland, Norway and Denmark. Her schedule included concert in Oslo for the benefit of the orphans of political prisoners who died in Germany. Two days later she was guest of honor at a dinner given by the Association of Norwegian Political Prisoners who survived German concentration camps. Dec. 3, Miss Andersen broadcast modern music in Oslo and did a second broadcast from Copenhagen on Dec. 10.

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SILHOUETTES

By MARY CRAIG

AN OLD IDEA FOR A NEW YEAR

Perhaps it seems like an old-fashioned, Utopian dream to visualize a non-political, impartial Bureau on the Government agenda, devised to promote and protect the art activities of the country. There have been many proposals in the past but as yet no realization of a Ministry of Fine Arts.

The ideal form of such a bureau would be concerned not with Government-controlled projects, but establishing a center for the planning of progress and development—a place where official statistics would be available, an all-over view might be secured of artistic enterprise, of districts where things were "on the move" and others where the primary impetus was needed.

Omitting the allied arts and considering music solely, the directions of work for such an institution, if properly conducted, appear to be varied and valuable. An equitable exchange of artists between countries on a fairer basis than now exists, and adequate arrangements for presentation of new works, are two projects which might be suggested. Then there might be a more democratic distribution of engagements for suitably-equipped performers. . . .

Eventually there might arise a service for aiding and stimulating fine schools and conservatories, orchestral and opera groups, which although meritorious and important to national music growth, often falter or are handicapped in production and scope by the need of wise direction and financial backing.

•

The cultural consciousness of this country is a factor of strength. (Persons who scoff at this statement are uninformed as to the general range of accomplishment and resources.) Although there is wide popular applause for torch-chanter and screen-burbler, for squealing trumpets and jungley drum beats—and despite some atomic scale blasting and other vagaries in our creative composition—America's interest in real music is stronger than ever before.

The reasons for this accentuated musical consciousness lie partly in war-alerted and sensitized minds, and in the seeking for a better way of life. An increased audience arose when many experienced their first contact with the lyric world through the outpouring of talent in the lavish concerts for the services and kindred forces during the war. The love of musical art was present in a less developed state before that, and it remains in a more conscious form today.

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Recently, a young singer made her first concert tour through what is called the "back-country" and came home greatly excited over her eager reception, and the appreciative understanding of the audiences.

"Though born here, I didn't know how our own people respond to music and how they will travel miles to hear a song," she reported. "The halls were urban and well-equipped. And it was all wonderful."

This situation is one which seems new only to the tyros in touring. In spite of crudities of transportation and publicity, the days of the Emma Thursbys and the Clara Louise Kelloggs were also profitable and enjoyable for the artist.

Coming down to more recent times, the halcyon days between wars, there existed an unsupplied but definite demand for good music around the country. Concert courses brought a maximum of five name artists to many areas far beyond the radius of the larger metropolitan centers. In these eager but meagre music fields there might be one opera performance per year, long prepared, and quickly past; at the most, one gala week of music festival, with eleven months to follow in which to backslide. Today this will not suffice for the newer group of music lovers.

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But they did what they could in those earlier times. The leaning towards the arts was an inspirational force in community life. One should not disparage the violinists who went on mule-back to spots where even the short-gauge railroad did not run. Many noted musicians and notable compositions have come out of the mountains and their singing conventicles. The "backwoods" opera has given debut performance to some who are now of stellar rank.

It is possible, however, that many artists will carry through life a chuckle or a thrill after guesting in ambitious municipal projects. One of our best known singer-teachers could tell of a midsummer night with the thermometer gone wild and an audience of thousands applauding her performance in Flotow's Martha on a rough-timbered stage with makeshift dressing-rooms. I doubt if she ever drew a more genuine ovation for her singing or received a warmer appreciation of her lovely gowns.

(This, incidentally, was long before the "GI Bill of Rights" and the exposure of the mass of our people to the contemporary music exploits, but it shows that embryo appreciation is present almost everywhere.)

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Today as never before a large proportion of the populace is musically quickened and interested. They should be rewarded by wholesome, enduring artistry and increasing opportunities both for hearing and for professional activity.

There is a grave need for correlation of effort to estimate assets and resources; build more permanently the cultural future to supply demand, and to "screen" talents. The answer to these problems of procedure would be ideally found in a Ministry of Fine Arts.

•

ELOISE MacDONALD and EUGENE CONLEY

as Violetta and Alfredo in the Fort Worth, Tex., Civic Opera's recent production of La Traviata. According to reports from Fort Worth, the opera association paid its full expenses out of the ticket sale and still has the original fund of $15,000 on hand. (Schiller Photo.)

Slovak Music Legacy Important, Says Kazamek

Slovak music has proved an inspirational source of thematic material for many of the great classic writers as well as for the popular melodists, George Kazamek, violinist and lecturer asserts, and mentions as actual examples Liszt, Strauss, Brahms and Massenet.

Mr. Kazamek has recently returned to America after being imprisoned in Germany since Pearl Harbor Day, Dec. 7, 1941. He was concertizing in that country and was unable to escape.

"I often pondered over the similarity between the old Slovak tune, Pri Presporku na Dunaji, and Johann Strauss' waltz, On the Beautiful Blue Danube," said Mr. Kazamek. "Although the tempo differs, the old air being in 2/4 beat, the use of the simple ascending broken triad is the same, as is also the melodic line. There is a similarity in title, too. Our song was called Near Pressburg on the Danube.

"I have interviewed many of the older citizens of Czechoslovak descent and the priority of the Slovak song seems well-established. Strauss composed his Blue Danube first as a chorus about 1867 and some years later arranged it as a waltz."

Mr. Kazamek reminds us that Vienna is only a little more than an hour's ride from Pressburg, and Strauss may have made an excursion there or he might, like Liszt, have had one of those fabulous Slovak cooks who sang at her work while the master composer profited artistically as well as gastronomically.

Mr. Kazamek has reopened a studio and is engaged in preparing his schedule of activities which lists conducting, lecturing, recitals and teaching.

Holiday Harmony

THE APOLLO BOYS CHOIR, celebrating its tenth anniversary season, spent Christmas in New York, where they gave a recital on Christmas afternoon on the Terrace Court of the Waldorf-Astoria. On Dec. 23 they were heard from coast to coast on the Telephone Hour, with Helen Traubel. The choir, under the direction of its founder, Coleman Cooper, had headquarters for five years in Birmingham, Ala., and since has been located in Dallas, Tex. They make extended concert tours each fall and spring, and have been heard in 38 states. Its 23 members range from nine to 14 years of age, and are boys of superior IQ's. In the present ensemble are 12 boys from other states than Texas, most of them chosen through the choir's annual spring scholarship auditions.

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N. Y. Concerts

(*Continued from page 9*)

closed the official program, which had to be prolonged by many encores.
H. W. L.

Spivakovsky Offers Bartok Dances

Tossy Spivakovsky, who scored with his introduction of Bela Bartok's Violin Concerto with the Philharmonic Orchestra a season or two ago, played in his recital on Dec. 11 Bartok's Four Rumanian Dances. They contain the gist of Bartok's music and throw an important light on his entire output. It is rooted in folk rhythms and its folklore style is the strongest influence in Bartok's melody. Spivakovsky played these very difficult pieces with perfect understanding and flawless technic.

His own adaptations of three Chopin Etudes to be published by Schirmer's, should be hailed by violinists as a welcome addition to the repertoire. Aaron Copland's Ukulele Serenade brought great applause from the audience. The composer took a bow. With the Paganini-Kochanski La Campanella, a difficulty-studded virtuoso piece, the official bill closed, but Spivakovsky had to play many encores for his enthusiastic admirers.

The concert opened with a serene and musicianly reading of Bach's Adagio and Allegro in E minor, followed by Preludium and Fugue in G minor for violin alone. After Viotti's Adagio in E major, played with a sensuous, sweet tone, there followed Beethoven's Kreutzer Sonata, in which Spivakovsky, assisted by Artur Balsam at the piano, gave a reading completely devoted to the music, without noticeable striving for virtuoso effects.
H. W. L.

Odnoposoff Premieres Kostakowsky Concerto

The Argentinian violinist, Ricardo Odnoposoff, elected to play four first New York performances at his recital on Dec. 13. The principal work in this category was Kostakowsky's Violin Concerto, which won the Pan-American Union prize in 1942. Utilizing thematic material with a Mexican and Russian flavor, it appears to be a piece of competent workmanship, if one not particularly interesting on first hearing in recital version. The remaining new works were the Bach-Guller Grave, the Strauss-Prihoda Waltz from Rosenkavalier and the Leemans Croquis Chinois. A pleasant surprise was the rarely heard Reger Sonata in A major for violin alone. In three brief movements and lasting about five minutes, it is about as close-knit and charming a piece as one is likely to encounter. A Brahms sonata and several vignettes rounded out the program.

Throughout the evening Mr. Odnoposoff played with technical mastery, careful attention to dynamics, and a warm tone that was never too lush, yet beautifully alive. Gregory Ashman's accompaniments were well adjusted, though sometimes overpowering. The large audience recalled the violinist for many encores. These included Odnoposoff's inimitable playing of arrangements of Stravinsky's Berceuse from the Fire Bird and Prokofieff's Peter and the Wolf.
R. K.

Spivak Introduces Scores

Raul Spivak's second New York recital on Dec. 16 brought a list of Bach, Mozart, Brahms, Liszt, Ravel, Ibert and Balakirew and first performances of Hector Tosar Errecart's Creole Dance and Luis Gianneo's Sonatina. Tosar Errecart is a Uruguayan composer; Gianneo, an Argentinian. The pianist had chosen music of a wide gamut, calculated to tax versatility. He met the test in musicianly fashion, with observance of each style, although his best and most spontaneous playing was in the romantic and virtuosic portions. The two new works are interesting, with folk background. Neither is outstandingly original, but both make pleasant listening and show fastidious construction.
D. B.

Sandor in Stirring List

Gyorgy Sandor opened his recital on Dec. 17 with the Bach-Busoni Chorale Prelude in F minor, followed by the Chromatic Phantasy and Fugue. Mr. Sandor's digital dexterity is such that there are no difficulties for him as to the mastery of any technical problem. Musically, though, one felt at times a certain reserve which at other moments, as in the Andante cantabile of the Sonata in C minor by Mozart, disappeared and opened the way for most beautiful and intimate playing. Chopin's Sonata in B minor was played with utmost virtuosity and vigor. Liszt's Funerailles and the first of the Consolations were impressive in their brilliance. The rather antiquated Liszt transcription of Schubert's Erlkoenig should be omitted from any pianist's program. With Granados' The Maiden and the Nightingale, Bartok's Allegro Barbaro, Kodaly's Il pleut dans la ville and the performer's transcription of the Danse from Shostakovich's Golden Age ballet, Mr. Sandor proved his affinity with contemporary music. Especially his Bartok was an authentic interpretation of one of the master's earliest published piano pieces. A very responsive audience demanded encores.
H. W. L.

Town Hall

Dorothy Minty Gives Ives Sonata

Dorothy Minty's recital on Dec. 7 carefully avoided the usual routine. It testified to the musicianship and taste of this gifted violinist. Miss Minty started with a straightforward reading of Purcell's Sonata in G minor, continued with Dvorak's Concerto in A major (rather weak as a composition, extremely difficult and not too grateful especially when played without orchestral support). Her reading of this work sometimes lacked the utmost technical brilliancy but in all lyric passages she did more than justice to it. The violinist played Beethoven's Sonata in G major, Op. 96, with sound musicianship, noble tone and fine introspection. Charles Ives' Sonata No. 4 (Children's Day at the Camp Meeting) again made us painfully aware how neglected this great composer is in our concert halls. Though rather loose in construction, the work is so full of ideas and stunning new effects that one has to thank Miss Minty for its rediscovery. Bartók's Rhapsody No. 1 closed the program. The audience insisted on encores, including in its applause the able assistant at the piano, Brooks Smith.
H. W. L.

Jennie Tourel's Song List

Jennie Tourel, mezzo-soprano, gave her recital on Dec. 8, superbly assisted at the piano by Erich Itor Kahn. Miss Tourel handles her voice like a fine instrument; it obeys the slightest, most subtle nuance as well as having dramatic power. In a program which opened with arias by Haydn and Handel and interpretations by Beethoven's Andenken and Busslied, the rarely performed From Rosie Bow'rs by Purcell was of special interest. This aria, which runs the gamut of emotional shades, demands from the vocalist the utmost in technical versatility and interpretative color. In three songs of Debussy, Miss Tourel understood how to give the word of the poet, so important in these works, its proper place. The same quality was notable in her singing of songs by Ravel, Satie, Poulenc and in the first performance of two numbers by Alberto Ginastera, which won the special plaudits of the almost sold-out house. Miss Tourel had to extend her official bill by many encores.
H. W. L.

MINUETTA BOREK,
Canadian pianist, has again been awarded the annual prize of the Composers, Authors and Publishers Association of Canada for her Ballet Sonatina which she played in her Town Hall recital in November. Last year's award was for her New York Suite, introduced here at her Town Hall debut in 1945.
(Photo by J. Abresch.)

Arrau Plays Schumann for New Friends

The program of the New Friends of Music concert on Dec. 8 was devoted entirely to piano music by Robert Schumann. Claudio Arrau was the soloist; he played the Davidsbuendlertaenze, and the Kreisleriana Fantasie with matchless artistry. Deep feeling for the Romantic character of the works, noble expression, eloquent interpretation of every detail blended in an enchanting performance; there was warmth, elan, color, true romanticism, brought to life by a great artist. Enthusiastic applause of the capacity audience was the thankful response.
H. F. K.

Dorothy Eustis Gives Piano Program

Dorothy Eustis, pianist, who comes from Seattle and has appeared as soloist in the Hollywood Bowl, gave her second Town Hall recital on Dec. 8. She is a dynamic and attractive figure on the platform, and plays with considerable brilliance of technique and verve, though on this occasion her readings were sometimes superficial. Her list included five Scarlatti sonatas, done with grace and forcefulness; the Bach "Chromatic" Fantasy and Fugue, very firmly set forth; and Beethoven's Sonata "Les Adieux," effective in formal grasp. Three Chopin Etudes, the Nocturne, Op. 15, No. 2, and C sharp minor Scherzo and a concluding group of Debussy's suite Pour le Piano and Saint-Saens' Etude en forme de Valse, gave opportunity for some dazzling effects. On the whole, her playing needs to gain interpretative depth and subtle tone contrasts. The recital was attended by a large and representative audience, which greeted the performer with much enthusiasm and demanded encores.
R. M. K.

Pascal Quartet Heard

The Pascal String Quartet (Jacques Dumont, first violin; Maurice Crut, second violin; Leon Pascal, viola; Robert Salles, cello), the official quartet of the French Radio, on Dec. 9 displayed a beautiful blending of the colors of their various instruments. Their method of playing is somewhat original, as they espouse a theory that all the instruments should sound equally. The interpretative ability was also outstanding from an intellectual viewpoint. Mozart's Quartet No. 17 ("Dissonance") was a perfect expression of its period; Brahms' C Minor, Opus 51, No. 1, was heroic and elemental.

The climax came with the Ravel Quartet, the performance of which—with its bland and contemplative pas-

(*Continued on page 25*)

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Performance of Paul Creston's Threnody was the most important event of the Dec. 12 concert of the Philharmonic Orchestra, led by Alfred Wallenstein, in the Philharmonic Auditorium. Wallenstein gave it an admirable reading which showed the orchestra's consistent progress towards a polished ensemble, and sustained an appropriate nobility of expression. Hugo Wolf's charming Italian Serenade held a flowing lilt and afforded opportunity for Sanford Schonbach, principal violist, to show a lovely tone. For climax was a properly sensuous presentation of the Dance of the Seven Veils from Strauss' Salome.

The first half of the program was devoted to Bruckner's somewhat ponderous Fourth ("Romantic") Symphony. Wallenstein is no more effective than his predecessors in trying to "sell" the Austrian composer to an uninterested American public. There was polite applause, but the audience was the smallest of the season.

Schipa Wins Bravos

The most excitement attending any concert in years was stirred by Tito Schipa's appearance in the Philharmonic Auditorium, Dec. 11. Auditors shouted bravos, applauded vociferously and audibly demanded favorite selections to win a total of eleven encores to the same number of programmed items. Passing years have had no appreciable effect on Schipa's lovely lyric voice, which floated effortlessly forth under perfect dynamic control.

His program consisted of two arias from Don Giovanni, Schubert and Scarlatti groups, and familiar items by Franck, Rimsky-Korsakov, and Tosti. Among the encores was a new Neapolitan song of engaging lilt and cheerful verve by Gennaro Curci, who accompanied and shared in the plaudits. Pablo Miquel supplied well shaded piano accompaniments, and was applauded for two solo groups.

Vronsky and Babin Return

Duo pianists Vitya Vronsky and Victor Babin pleased their auditors in the Philharmonic Auditorium, Dec. 17, receiving plaudits for a well varied program played with commendable craftsmanship and admirable synchrony. Particularly enjoyable were Babin's transcriptions of three Rachmaninoff songs, and a development of Scottish airs, The Piper of Polmood. There were Copland's lively Danzon Cubano, and works Busoni, Brahms, and Milhaud, as well as Babin arrangements of Bach and Beethoven.

Dorothy Maynor Sings

A well sung, tastefully chosen program showed Dorothy Maynor at her vocal best in the Philharmonic Auditorium, Dec. 10, supported by exceptionally fine piano accompaniments from Ludwig Bergmann. Her Schumann and Mahler lieder were delivered with commendable finesse, and Schubert's The Shepherd on the Mountain was done with exquisite shading; Kalman Bloch played the clarinet obbligato with lovely tone.

Two unattractive songs by Rathaus, opening Bach and Mozart items and closing Negro Spirituals arranged by Dett and Wolff completed the formal list.

Musicale Benefits Church

First of a series of musicales to benefit the Encino Church of the Vespers brought an approbative audience to the music room of Edward Everett Horton's residence on Dec. 8. Veryll Beckton showed a lyric coloratura voice of pleasing quality in Rossini, Strauss, Massenet, and Puccini arias, and a striking new Curci song, The Bridge. Eugene Cox demonstrated a baritone of appealing timbre in Schubert, Toselli, Grieg, and Massenet items, and the two promising young artists joined in Verdi and Donizetti duets. The Valley Vesper Choir, a group of teen-agers, sang with commendable skill under the able direction of Harriet Holt.

Mildred Dilling Heard Widely on Tours

Mildred Dilling, harpist, has returned from a tour of the South which included Florida, Alabama, North Carolina, Tennessee and Washington, D. C. During the holidays she was heard in Christmas programs in New York, Brooklyn and cities of New Jersey and Connecticut. After the first of the year she goes to Canada and New England for concerts, and then begins her annual tour to the Pacific Coast. On Dec. 9 Miss Dilling entertained the representatives of Community Concerts during their conference in New York at an informal recital in the auditorium of St. Bartholomew's Community House, with a supper afterward at her studio. The guests included a number of officers and staff of Columbia Concerts, Inc.

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Hollywood — As I See It

(*Continued from page 6*)

Marilyn Thompson, Santa Monica High School student, is treasuring a small sales slip from a local market. A few days ago, she spied Katherine Grayson, who is a Santa Monica resident, in the market shopping. She asked the film singer for her autograph, but as neither of them had any paper handy, the actress wrote her name on the sales slip and gave it to the young girl.

•

Ralph Isbell, basso, winner of the Atwater Kent Foundation auditions, recently sang at a musicale given in the home of Francis Hendriks, whose Three Spanish Dances and Distant Bells tone poem were premiered at the last concert of the Santa Monica Symphony Orchestra under the directions of Jacques Rachmilovich. Isbell was introduced by Raoul Gripenwaldt, Southland music critic.

•

The Pasadena Rose Festival has a definite ratio between the number of bands invited and the number of floats in the annual parade. This year, with some 60 floats scheduled, 20 bands were invited. The musicians get a fair amount of exercise, as the parade route is five miles and takes two hours and twenty minutes to pass the judges' stand.

•

Under the able direction of Dr. Karl Wecker, the Hollywood Bowl is not letting the winter pass without reminding music lovers that another Bowl season is in prospect. Monthly supplements to the Hollywood Bowl Magazine, the official program of the Symphonies Under the Stars, are being sent out to Bowl patrons.

•

Deanna Durbin's fans want her to do more singing in her films, and the star has been getting a steady crop of letters on the subject. After going over these with her producer-husband, Felix Jackson, they decided to make the fans happy. So Deanna will use five songs in her forthcoming I'll Be Yours, the most she has had in any picture since Can't Help Singing.

"Naturally I like as many songs in a picture as the story will permit," Deanna declares. "I regard singing as the most important part of my career. In fact, from the time I was a youngster I planned on having a singing career. It was a surprise to me when I found myself acting, too."

The current crop of songs are Sari Waltz, Granada, It's Dream Time, and Cobleskill School Song, the latter a typical high school opus which the star sings as a duet with Walter Catlett.

•

Deanna's next Universal-International film, For the Love of Mary, is scheduled to get under way the middle of January, with Irving Pichel directing for Producer Joseph Sistrom. Johnny Green and Leo Robin were signed a few days ago to write six song numbers. Green, who has conducted several times in Hollywood Bowl, is winding up his contract at M-G-M.

After that is finished, Deanna is scheduled for Up In Central Park, to be filmed in Technicolor and set to roll in mid-July.

•

Allan Jones, who made such a hit before in the Florentine Gardens, is back for a repeat engagement in Frank R. Bruni's new show.

•

Ben Sufrin of Pittsburgh was the 50,000th serviceman to be a guest of the Southern California Symphon Assn., attending the Friday matinee concert, Dec. 13, of the Philharmonic Orchestra, under the direction of Alfred Wallenstein. Sufrin, 38 and single, was a first lieutenant in the Public Relations Division of the Army, and now is a patient at nearby Birmingham Hospital. Approximately 100 hospitalized veterans attend each Friday afternoon concert given by the orchestra.

Up and Down the Guild Keyboard

George Ezell has appointed John Boda apprentice-conductor of the Cleveland Orchestra. Mr. Boda received his master's from Eastman, and won the Young Artist Diploma of the National Guild of Piano Teachers while a pupil of Franklyn Carnahan, chairman of the Cleveland chapter of the Guild.

Arno Drucker is soloist with the Philadelphia Orchestra on January 11 children's concert. He has taken part for four years in Guild auditions and his teacher, Hilda B. Miller, was the first teacher in Philadelphia to join the National Guild.

Irl Allison, president of the Guild, sent a gold pin as a Christmas greeting to each teacher-member.

The Erie Music Teachers Association publish a calendar of concerts, art exhibits and lectures for Erie. Florence Wagner, organist and piano teacher, is president.

Hugh Ridout, formerly of Detroit, has taken a Steinway Hall studio in New York. He is also connected with the National Foundation of Musical Therapy.

Frederic Libke, chairman of the Oklahoma City Chapter of the Guild, is National Chairman of Junior Music Education of the Federation of Music Clubs (appointed by Mrs. Guy Patterson Gannett). He is head of Edmond State Teachers College music department, founder of Accredited Music Teachers Association.

Guild members are apparently not only keyboard experts but authors. Olga Samaroff Stokowski has volumes to her credit familiar to every Guild member. Bernice Frost (now Dr. Frost) carries on a department in the Musical Courier. Julia Broughton's articles appear in the Christian Science Monitor. Edwin Hughes, as Executive Secretary of the National Music Council, publishes the Council Bulletin. For 28 years Elizabeth Gest has edited the Junior Etude. The regular adult Etude carries recent articles by Chester Barris, Ella Ketterer, Edwin Hughes, Raymond Burrows and Stanford King. Charles Haubiel appears in two issues of the Musicologist. William Krevit has another article in the American Home Magazine, January issue. The first three Tuners Journals contain articles by Chester Barris, Rose Raymond, and Raissa Tselentis. Carl Roeder's Studio Epigrams have been widely printed. Two Guild members have put books about music in the "best seller" class: Charles Cooke's Playing the Piano for Pleasure and William Krevit's Music for Your Child. G. W.

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San Francisco Art Commission And Monteux "Exchange Words"

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO.—A brief tempest that was soon calmed arose when the new publicity director of the Art Commission series by the San Francisco Symphony put the name of the conductor, Pierre Monteux, in relatively small type on the posters announcing the concert of Dec. 21. The conductor charged that there had been lack of cooperation on the part of this group in many matters. He announced that he would quit this series, but not—as some Eastern newspapers erroneously reported—the post of conductor of the San Francisco Symphony. It was decided to print new posters for that concert, for which Isaac Stern was the soloist. Monteux withdrew his resignation.

The San Francisco Symphony Art Commission Series previously opened at the Civic Auditorium, with Tito Schipa, tenor, singing such favorites as Una Furtiva Lagrima, by Donizetti; Le Rêve, from Manon, by Massenet, and Il mio Tesoro, from Mozart's Don Giovanni. The orchestra, Monteux conducting, played Tchaikovsky's Fourth Symphony and the Overture to Weber's Euryanthe.

Wittgenstein Plays Concertos

The subsequent Thursday-Friday-Saturday tripie program series of the orchestra at the Opera House, featured Paul Wittgenstein, pianist, in two compositions dedicated to him: Ravel's Piano Concerto for the Left Hand and Richard Strauss' Parergon to the Sinfonia Domestica. The latter, heard for the first time here, proved more interesting from the orchestral than the pianistic side, through no fault of Mr. Wittgenstein's, whose interpretations were deeply musical as well as spectacular in their technical achievement. Monteux gave magnificent readings of Schumann's Symphony No. 2 and The Sea, by Debussy, on the same program.

The Dec. 5, 6 and 7 concerts brought Symphony No. 9 of Shostakovich in its initial performance here, designated by the composer as a "nervy little piece" and certainly abounding in light-heartedness and frequent bizarre effects. Monteux's reading was of transparent clarity and flawless style. The Symphony in G minor, of Mozart, and Schumann's C major Symphony were programmed with the Russian work.

The fourth "Triple Series" of Dec. 12, 13 and 14 introduced here Shostakovich's Concerto for Piano and Orchestra, and Charles Bubb playing the trumpet Obbligato in an expert manner. Jorge Nielsen, local pianist, in the solo part, revealed plenty of bravura and a fine feeling for lyricism. Jeux by Debussy was a "first" at these concerts, although one may be sure Monteux has known this supple ballet music since the days when it first came to light (1912). He gave it a reading alive with color, precision and Gallic magnificence.

Ballet Russe Appears

The Ballet Russe de Monte Carlo, played to packed houses. New numbers here were The Bells (Darius Milhaud and Edgar Allan Poe) and The Fairy's Kiss (Stravinsky). Splendid as virtuoso artists were Vida Brown, Alexandra Danilova, Maria Tallchief, Nathalia Krassovska, Pauline Goddard, Marie Jeanne, Frederic Franklin and Nicolas Magallanes.

The piano-duo team Vronsky and Babin at the Opera House gave a really spiritual rendition of the Bach aria, Sheep May Safely Graze, and the Mozart-Busoni Duettino Concertante. These artists have a pianissimo clarity that reaches to the last row and an enviable fleetness of touch—the latter, however, making their playing sometimes more effective than profound.

Solo Offerings

Lauritz Melchior, tenor, with his 32-piece concert orchestra accompanying, delighted large audiences on both sides of the Bay with operatic favorites and some more-or-less popular numbers.

Dorothy Maynor, soprano, presented by Paul Posz, far outshone her previous appearances here with her mature artistry, warm, luscious tonal excellence and a program of some unusual numbers, such as Schubert's The Shepherd on the Rock, Poulenc's Airs Chantes and two new songs by Karol Rathaus. Ludwig Bergman was an excellent accompanist.

Lotte Lehmann, soprano (Larry Allen being the local manager and Gwendolyn Williams the accompanist) likewise acquitted herself with artistic distinction and received an ovation by an audience loath to leave even after the last encore.

Gainsborough Winner in Broadcast

Local aspirants also recently gave praiseworthy programs. Wanda Krasoff, pianist, appeared in a brilliant debut recital as one of the Gainsborough Foundation winners, her fine playing of the Mozart Sonata in A major and other numbers leading her to a Dec. 8 Standard Broadcast of the Mozart Concerto with the San Francisco Symphony, Monteux conducting. Appearing jointly with Miss Krasoff in debut was Barthelemy Arotca, an excellent young basso, accompanied by Nino Comel.

Robert Brereton, formerly of Berkeley now of New York, was presented by Alice Seckels in his annual piano recital which revealed again his warm, glowing tone and flare for brilliant virtuosity.

Joyzelle Ray, one of the ablest young pianists in these parts, was heard on Dec. 6 under Curran Swint's management in an outstanding program of Handel, Beethoven, Schumann, Brahms, Bartok and Poulenc. Ernest Strauss, also under Swint management, gave a highly musicianly performance of Mozart, Beethoven, Chopin and Bartok numbers at the Marines Memorial Theatre, and Viano Bey, pupil of Ethel Leginska, amazed and delighted her listeners with her 13-year-old precocity in an ambitious program of standard repertoire.

The San Francisco String Quartet (Naoum Blinder, Ferenc Molnar, Fred Hauser and Boris Blinder) with Alice Morini, pianist, as guest artist n the Brahms Piano Quartet, played to a sold-out house, ther first appearance this season.

Robert Brereton Gives Recital In San Francisco

SAN FRANCISCO.—Robert Brereton, 24-year-old blind pianist, presented in recital by Alice Seckels at the Marines Memorial Theatre, demonstrated again his increasing musical stature in a brilliant and scholarly program. Speed, clarity and delicate shading marked the opening Sonata in A major by Mozart. The Beethoven Appassionata Sonata was characterized by depth of expression and authority. The Chopin group revealed to the fullest Brereton's innate poetic sensitiveness and glowing tone quality, especially gratifying in the B flat minor Nocturne and the A flat major Etude, Op. 25. The C minor Etude, Op. 25 and the C sharp minor Scherzo were amazing in their speed, accuracy and virtuosity. Brereton's technical assurance, dynamic power and sustained rapid tempi would be unusual gifts in any artist. His ease at the instrument is another noteworthy asset. Two Debussy numbers, Ravel's Jeux d'eau, Liszt's Funerailles and Rhapsody No. 6 closed the program, which drew a large, enthusiastic audience. H. M. R.

Roman with Seattle Symphony

SEATTLE, WASH.—Stella Roman, Metropolitan Opera soprano, appeared with the Seattle Symphony under Carl Bricken as the first guest artist of the season (it was also her first appearance in Seattle), and made a magnicent impression. Mr. Bricken chose the Brahms-Rubbra Variations on a Theme by Handel as the chief orchestral work, first presentation in Seattle. Another "first" was Hilmar Luckhardt's Two Chorale Preludes, which Bricken interpreted with understanding.

For the third pair on the regular symphony series, the orchestra had the assistance of Paul Wittgenstein, playing the Ravel Piano Concerto for the Left Hand. Audience response was tumultuous. Shostakovich was represented in this concert by his First Symphony, and this and other more familiar numbers provided another proof of the conductor's increasing popularity.

JOHN HOPPER.

Werrenrath Chorus At White House Tree Lighting

The National Press Club Chorus, Reinald Werrenrath, director, sang at the Annual Lighting of the White House Christmas Tree in Washington on Dec. 24. The program was broadcast over most stations in the U.S., and by short wave to Europe. Immediately after the concert Dr. Werrenrath took the Norfolk boat for Old Williamsburg where he sang on Christmas day.

Other programs for the holiday season under the direction of Dr. Werrenrath were the Albany Mendelssohn Club's program on Dec. 11 with soprano Vera Weikel as soloist, and the N.Y.-A.C. Glee Club on Dec. 20. Two soloists for the New York concert were 12-year-old Walter Shupke, Jr., son of one of the club waiters, and a 17-year-old Werrenrath pupil from Albany, Mary Elizabeth Crum, mezzo-soprano.

Havana, Cuba, Gets First Television Demonstration

Early in December the people of Cuba got their first opportunity to look at television in action during a thirteen-day demonstration which was held in the capital city of Havana. The showing was under the auspices of the Compania Importadora de Lubricantes, S. A., which is installing a modern television station, completely DuMont-equipped, in Havana. It will be in active operation in six months.

A large gathering of government officials and press representatives witnessed the opening broadcast, which comprised a spirited *jai alai* game, one of the national sports of Latin America. Bull fights, horse racing, drama and gala musicals were shown during the Du Mont demonstration. It is estimated that more than 100,000 local residents saw the exhibition.

As with similar demonstrations in Detroit and Miami, one of the most popular attraction was "See Yourself on Television," by which visitors were enabled to see themselves on a large television screen.

Naumburg Award Winners Heard on NBC Network

Jeanne Rosenblum and Leonard Hambro, pianists, and Anahid Ajemian, violinist, who were winners of the 1946 Naumburg Memorial Awards in music, were heard on the Guest Artists Series of the Telephone Hour (NBC, Mons., 9:00 to 9:30 p.m., EST) on Dec. 9, as guests of Donald Voorhees, musical director of the series.

The instrumentalists were chosen from a field of 174 applicants and received as their award a New York debut recital in Town Hall. The appearance of the young artists on the Telephone Hour marked the first departure in the program's policy of presenting the world's greatest vocal and instrumentalists each week.

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CHICAGO Brilliant Highlights

By DOSHA DOWDY

CHICAGO.—Early December's fortnight of concerts was rich in highlights, with the return here of Roland Hayes and Guiomar Novaes; Richard Tauber's first appearance in Chicago recital; two visiting orchestras (the Boston and Cincinnati); and the Chicago Symphony, with Erica Morini as soloist. An important adjunct to the Boston Symphony concert was the personal appearance of Aaron Copland. Also, as guest of the Chicago Musical College, prior to the evening performance of his Third Symphony, he gave an illuminating talk on his background as a composer, various influences and idioms shown in his works, and the structure of his new symphony, from which he played excerpts.

Boston Symphony in Two Concerts

It seems an established tradition that the Boston Symphony Orchestra, with its distinguished conductor, Serge Koussevitzky, be scheduled not for a single performance but for two. Featured on the first was this newest work of Copland's, finished as late as Oct. 2, and heard here for the first time. The symphony has great power and verve, and there are exciting climaxes, with complementary contrasts. Bravos and cheers recalled both composer and conductor, many times. A beautiful performance of Moussorgsky's Prelude to Khovanstchina opened the program, which ended with Brahms' C minor Symphony. A somewhat warmer performance of this great work has been heard but rarely a nobler one.

The standard of the orchestra—the highest—was maintained throughout the second concert, which offered Mendelssohn's Italian Symphony, Debussy's La Mer, and Tchaikovsky's Fourth Symphony.

Chicago Symphony in French Program

For the 10th pair of Thursday-Friday concerts, Desiré Defauw programmed a delectable list of French music, opening with Ravel's second suite from Daphnis and Chloe; Roussel's suite, Le Festin de l'Araignée; and Debussy's Afternoon of a Faun. They were played with elegance and vivid imagery. Chausson's B Flat Major Symphony came into full flower, being given one of Mr. Defauw's most inspired performances.

Erica Morini Orchestra Soloist

Erica Morini, as soloist for the following Tuesday and Thursday-Friday concerts, found each audience charged with anticipation. With the performance of Bruch's G minor concerto came a surging flow of music as Miss Morini's warm temperament and impeccable virtuosity gave utterance to this work. Of the symphonic numbers, Mr. Defauw's transcription of Franck's Chorale and Variations in B Minor was especially welcome. One of the better performances of Prokofieff's Classical Symphony was heard. Then came Concerto Grosso, Op. 82, a new work of Francis de Bourguignon, Musical Courier's correspondent in Brussels, given its first performance here. It proved a work of rich resonance. Following was a refreshing and brilliant reading of Ravel's Alborada del Gracioso.

Thursday's concert offered Dukas' dance poem The Péri; Schoenberg's Verklärte Nacht, with all its beauty brought forth; Sibelius' Symphony No. 5, and Wieniawski's Violin Concerto in D Minor. In the latter, the tonal quality of the *Andante non troppo* was particularly beautiful, complementing the allegro movements, which radiated brilliance, as played by Miss Morini.

The return of Roland Hayes, noted Negro tenor, after six years, left an imprint not to be forgotten. So great is his art, the quality of his voice so beautiful, and his purity of diction so fine, which makes each language a delight to hear. If occasionally there is not the freedom of voice formerly heard from this artist, Roland Hayes is in the forefront of great singers.

Novaes Welcomed Back

The concert of Guiomar Novaes was in the same category as that of Mr. Hayes, for the art of both is untouched by compromise. Bach's Toccata in D major, sonatas of Beethoven (Op. 31, No. 2) and Chopin (B Flat minor), and the latter composer's Impromptu in F Sharp were given authentic and musically satisfying performances, as were several South American pieces. In Scarlatti's sonatas in F and D Major, and the Gluck-Saint-Saens Alceste excerpts, played as one of several encores, Mme. Novaes employed such delicacy and brilliance as to make these gems of piano repertoire sparkle like fine-cut jewels.

MARGARET MELBY,

pianist, whose Chicago debut is scheduled by Bertha Ott for early in 1947. Miss Melby was born in Butte, Mont., and studied there under Fisher Thompson. She won the State of Montana contest sponsored by the National Federation of Music Clubs, and later won first place in the Tri State division. She accepted a scholarship to study with Homer Simmons in Los Angeles, later entered the National Federation contest for California and again won first honors. Coming to Chicago, she became a pupil of Rudolph Ganz, president of the Chicago Musical College.

Maryla Jonas Returns

Maryla Jonas, who on Dec. 1 gave her second concert here within a few weeks, deepened the impression made previously that she is a pianist of unusual gifts, and one whose conceptions are unfailingly convincing, whether or not one may differ as to interpretation. A more grateful program was heard on this occasion, giving the pianist a greater opportunity to display in fullest measure her amazing gifts.

Tauber in First Chicago Concert

Richard Tauber's singing was a new experience for Chicagoans, who heard him for the first time in Orchestra Hall on Dec. 9, but not for the majority of the audience, who had been acquainted with the art of this singer in Europe. Seldom is an artist welcomed with such exuberance as was Mr. Tauber. Giordani's Caro Mio Ben, a Mehul aria from Joseph in Egypt, and Schubert and Grieg Lieder were beautifully sung. The emotional temperature of the audience ran high as Mr. Tauber closed his program with songs of Lehar and Johann Strauss, followed by encores, at the insistence of a captivated audience. George Schick gave invaluable support at the piano.

Cincinnati Symphony at Opera House

The Cincinnati Symphony was heard here for the first time in ten years, Dec. 2, but without its conductor, Eugene Goossens, who had been stricken with pneumonia. Thor Johnson, replacing Mr. Goossens, stepped briskly to the podium, and with authoritative beat, the scores well in mind, and the orchestra at his command, took over his task without rehearsal. The conductor gave a vigorous performance of Brahms' Academic Festival, achieving a convincing climax at the close. Elgar's Symphonic Variations, Op. 36; Tchaikovsky's Romeo and Juliette Fantasie-Overture (substituted for Copland's Appalachian Spring) and Dvorak's Fourth Symphony were given cleancut and musicianly readings. Neither the full potentialities of the orchestra nor those of its guest conductor could be judged on this occasion, though the high calibre of the organization and the conductorial talent of Mr. Johnson were in evidence throughout the program.

Thaddeus Kozuch in Concert

When Thaddeus Kozuch played his second concert within the year at Kimball Hall, Dec. 3, important attributes of the concert artist were evident in large measure. There were, however, signs of the pianist's not being in the top form which he had shown at his spring concert. The Bach-Liszt Fantasy and Fugue in G Minor, Haydn's Sonata in D Major, and Mephisto Valse (Liszt-Busoni) comprised the first part, followed by six Etudes of Chopin. These enabled Mr. Kozuch to display every facet of his pianistic skill and abundant talent. Coupled with power and glitter-

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ing brilliance, there was delicacy of touch, which insured beautifully proportioned tonal effects and well controlled dynamics. The pianist introduced his recently completed Sonata, a work arresting for musical content, attractive rhythms and clear form; and alive with color and atmosphere. Often elemental in nature, with flavor of jazz, it seems to invite choreography, and is music which one looks forward to hearing again. Closing numbers were Debussy's Evening in Grenada and L'Isle Joyeuse, the latter too impressionistic in effect, and in tempo too fast to catch its full beauty.

Allen Brown's Recital

The Kimball Hall recital of Allen Brown, pianist, offered one of the most formidable programs given this season. Throughout the Bach-Busoni Organ Prelude and Fugue (St. Anne), and Chopin's sonata in B minor, indubitable pianistic gifts were apparent, but better performances will be given when the young pianist is more mature musically. Following a romantic group (two works each of Liszt and Schumann), in which warm musical feeling was exhibited, came Gail Kubik's Sonatina and pieces by Ravel, Irwin Fisher, and Abram Chasins. These Mr. Brown played with fine spirit and great facility, which, however, often resulted in rushing tempos and crowding notes. This pianist's talent is one to be watched.

Rose Goldblatt Offers Novel Program

A distinctive feature of the Chicago debut of the Canadian pianist Rose Goldblatt was the introduction of six compositions of her countrymen Archer, Gratton, Tanguay and Variations on a Theme of Paganini, by Moisse. Except for the latter, they were somewhat small in stature, but well worth hearing. Miss Goldblatt played them with flair, and well negotiated tonal effects. The pianist then gave a musicianly performance of Beethoven's A flat Sonata, Op. 110. Closing offerings were works of Brahms, Rachmaninoff, Medtner and Longas, in which Miss Goldblatt substantiated the conviction that she is a pianist of exceptional gifts.

Chicago University Concerts

Final concerts of the autumn series were given by the Stuyvesant String Quartet, playing Beethoven and Mozart quartets in A Major, Op. 18, No. 5, and G. Major (K. No. 387), (Mandel Hall); and the Chicago Symphony Quartet, wtih Jenska Slebos, cello, in Wolf's Italian Serenade, and Schubert's quintet in C Major. Dr. Siegmund Levarie lectured on The Chamber Music of Schubert.

Ganz Conducts Young People's Event

Appearing as soloist with the Chicago Symphony Orchestra (Rudolph Ganz conducting), at a recent Young People's Concert, was 10-year-old Elaine Skorodin, playing a movement from a Beethoven work.

Metropolitan School Head Named Opera Producer

Leonard Keller, president of the Metropolitan School of Music, has been appointed producer of the Hollywood Opera Co., with Jean Fardulli, General Artistic Director. The organization will take productions to cities where opera is not given, and offers opportunity to young American talent for professional appearances.

Reuter and Weicher in Joint Recital

Rudolph Reuter, pianist, and John Weicher, concertmaster of the Chicago Symphony Orchestra, appeared in Chamber Music recital recently, at the Cliff Dwellers Club, playing the three sonatas for piano and violin by Brahms.

Alexander Nakutin Presents Pupils

Among pupils of Alexander Nakutin appearing in Kimball Hall recital was Olivia Dodson, prize winner on Stars of Tomorrow program (Rubin's Hour). Later, Mr. Nakutin presented his artist pupil, Marie Kuchta, in song recital at the hall, with Fritzi Siebach at the piano.

De Paul School of Music

An evening of Chamber Music, under Richard Czerwonky, included the performances of Beethoven's String Quartet, Op. 18, No. 1; Gibbs' Miniature Quartet, Op. 74; and Schumann's Piano Quintet in E flat major.

Eugene List Plays

Eugene List, at Orchestra Hall, revealed versatility in a program from Graun to Debussy and Ravel. Outstanding was the clarity of line in the preclassical compositions, while the Bach-Busoni I Call to Thee, O Lord and the Chopin Sonata in B-flat Minor were characterized by lyric beauty. The climaxes of the latter, however, revealed a hardened tone and a momentary preoccupation with technique. The French group was played with excellent understanding. Unusually fine was the sensitive outlining of the melodic fragments in the Ravel Toccata. G. B.

University of Chicago Champions the Cause Of Chamber Music

Chicago

The University of Chicago, which this season is presenting two series of chamber music concerts—one primarily for its students on the Midway campus, and the other, as part of an adult education program of University College, in downtown Chicago—has at least "two good reasons" for this extensive program.

"One reason is musical, the other educational," says Siegmund Levarie, the University's Assistant Professor of Music since 1938. A Ph. D. of the University of Vienna, he is also director of the Collegium Musicum, a choral group which gives many performances of rare music, and is the University's Counselor in Practical Music, in charge of concerts.

"The musical reason," says Dr. Levarie, "is the hitherto scanty representation of chamber music in the professional music life of Chicago. In recent years symphonic programs have far outnumbered any other programs of serious instrumental music presented in the United States. This situation is historically and esthetically unbalanced.

MAUD GUTZMER
combines voice training with the study of pantomime and acting. Mrs. Gutzmer was formerly professor of voice and director of the department of opera in the University of Nebraska, and a member of the Summer Master School of Chicago Musical College. (Photo by Merrill Chase, Town House Studios.)

Some Emotions Outside Realm of Symphony?

"Up to the rich and somewhat bombastic second half of the last century, most instrumental music was intended for performance by small groups of musicians in halls of comparatively small size. History indicates that composers like Haydn, Mozart, and Beethoven were deeply concerned with chamber music and not *predominantly* with symphonic music. Many emotional experiences communicable by instrumental music lie outside the realm of the symphony concert."

Having set forth this rather challenging thesis, Dr. Levarie went on to analyze the reasons for this "unbalance" in our modern programs. "The intimate sounds of chamber music at home have recently been replaced by phonograph and radio. In the concert hall they have given way to bigger and louder ensembles. Several chamber music organizations have tried to continue the tradition of chamber music in the concert hall. Such attempts have not been entirely successful because the size of the modern concert hall is out of proportion to the intimate character of chamber music. A string quartet does not sound at its best in a large auditorium, and in a small one it is not profitable, usually, to the modern business manager of music.

Restoring Chamber Music to Its Place

"In presenting the two concert series, the University of Chicago is trying to give chamber music a place in the concert life of the city. The halls chosen for the two series are small enough to permit close contact between performers and audience. The artists are of such professional calibre that music lovers of any degree of sophistication should find interest and enjoyment in listening to them. The programs include many rarely played works which will enrich the concert repertoire of the city, rather than compete with it."

Proceeding to the "educational" reasons for this program, Dr. Levarie noted that the campus concerts supplement the work of the department of music and permit students to hear works they have studied in class and let them hear, in other cases, chamber music literature in general. It is hoped to broaden the esthetic experience of students, with prices such that almost any can afford them.

On the other hand, the downtown series, supervised by University College, in conjunction with the department of music, seeks to satisfy adults beyond college age who wish to expand their knowledge. (The importance of this problem is shown by the fact that Chancellor Hutchins has taken a year's leave of absence from his regular duties to

(*Continued on page 26*)

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Holland Plans World Contest For Young Artists in 1948

Dr. G. De Koos, well-known concert manager from The Hague, Holland, looking over the crowded pages of his appointment book, closed with a sigh of relief a day which had kept him incessantly busy, from artists to studios, and from auditions to the concert hall.

"Three weeks in New York are a short time," he remarked, "especially if you have not been here for nine years and want to take up all the old ties."

Dr. De Koos, forceful and vigorous as ever, in spite of the hardships of five war years, is full of enthusiasm about the reception he got from his friends and business associates. He also is impressed at what he saw and heard in the concert halls and in the opera. He is greatly touched by the promises made by many world-famous artists to come to Holland and to perform there, donating their fees to the Orchestra Fund of the Concertgebouw Orchestra. This group courageously kept going during the war, and now is widely acclaimed not only in its homeland but in many other European countries which it visits on extended tours.

Advice to Our Singers

But what impressed him most is the abundance of talented young musicians, especially singers, with whom he has become acquainted in studios where they auditioned for him.

"There is marvellous material in this country, especially as regards vocalists. But for the sake of a speedy making of money, their voices are often not trained sufficiently," he remarked. "With wonderful natural resources, they often have a meteoric start but can not always keep up their progress. They disappear after a short time and are forgotten, whereas by working diligently for years in order to attain perfection, they would reach the pinnacle of the operatic and concert stage as really great artists."

Dr. De Koos added another interesting observation concerning concert programs here:

"In Europe," he said, "artists could not play so many transcriptions as are programmed here. We want the originals, and a greater stress on musical content than the brilliant façade. Technique only is a means to a goal—never a goal in itself. It is more important to convey the spirit of a work than to give a brilliant account of its technical difficulties."

Contest Planned for Scheveningen

These hints seemed to us even more important because before long Dr. De-Koos will issue an invitation to the young artists of this country to participate in the International Music Concours which is to take place in May, 1948, at the Kurhaus in Scheveningen, Holland. He is looking forward to the participation of many young Americans, as he is sure they will stand up very well in the international competition. It is the aim of Dr. De Koos to further the establishment of a steady international exchange of artists, who in their way will aid in uniting the various countries in a sort of spiritual "League of Nations."

H. W. L.

Piatigorsky and Bostonians Heard in Toledo

TOLEDO, O.—A wretched night of fog and rain made no impression on the enthusiastic audience which heard a recital by Gregor Piatigorsky, accompanied by Ralph Berkowitz. In a Haydn Divertimento, arranged by the soloist, and the Beethoven Sonata in A major and Schubert's Introduction, Theme and Variations, the performances were thrilling. The Paganini Campanella was also arranged by Piatigorsky. Two compositions by the soloist won great applause. One must mention particularly the incomparable presentation of Three Pieces by Schumann, Capriccio by Lukas Foss and the Largo and Rondo by Weber.

The annual concert for Museum Members given by the Boston Symphony on Dec. 5 was a memorable event as usual. For the third time Richard Burgin conducted with able leadership. The program opened with the Haydn Symphony No. 95, which gives the strings such a splendid opportunity. A Suite from the ballet Chout, by Prokofieff, was new here, and would take more hearing for full appreciation. Ravel's suite Le Tombeau de Couperin was performed superbly, and the concert came to a stirring close with Death and Transfiguration by Strauss.

A. McL. T.

The Rising Generation—IX

ARNO DRUCKER, pianist, and MARGARET DOLMAN SCHUMACKER, harpist, were winners of the Philadelphia Orchestra's contest for children, chosen from 80 contestants in this annual citywide competition to uncover youthful musical talent. Eugene Ormany (right) and Alexander Hilsberg seem pleased with the results. The two youngsters will appear with the orchestra during the Children's Concert Series for the benefit of the Philadelphia Orchestra Pension Foundation.

MILWAUKEE MARKS CENTENNIAL WITH MUSICAL FEATURES

MILWAUKEE, WIS.—Music, always a major interest in this town, is being stressed this year—the city's hundredth—with concerts playing to packed houses on almost every occasion.

The season was opened by the Milwaukee centennial summer celebration at the lake front on a huge modernistic open air stage, with an arena of seats. A rather sensational controversy, with an investigation of why the programs failed financially, is not yet settled. Some citizens frowned on garish, whirly-girly shows built around radio and movie celebrities to typify Milwaukee's distinguished cultural history, and many stayed away.

But they crowded to symphony concerts by Jerzy Bojanowski's Park Symphony; to a 1,000 voice chorus of voices, drawn from singers throughout the State, conducted masterfully by John Anello, and to other community musical events arranged by cooperation of Dorothy Enderis, director of the department of municipal recreation.

The celebration closed with a "Cavalcade of Culture," every event of which packed the huge city Auditorium. More than 5,000 Milwaukeeans participtaed in these programs, running for five days. In the many halls 250 exhibits of art, industry, business, newspapers, education, churches, art, and the like, were featured.

Many Groups Represented

On the first night an All-City High School Band directed by Joseph E. Skornicks gave a concert with chorus numbers by an all-city choir directed by Herman F. Smith. A concert of sacred music followed next night by a Jewish choir directed by Cantor Hans Alten. Other events were a program by a Lutheran a cappella group directed by Hugo J. Gehrke; another by the St. Francis seminary choir directed by Father Raymond C. Zeyen, and a closing list by the associated Protestant church choirs directed by Gola Coffelt.

Catholic Schools were presented the next night; heard were 430 voices in a mixed chorus, a speaking choir of 100 voices, with a symphony orchestra of 80 directed by Father Zeyen. A cantata, Caravan, was a feature.

Ballet, Opera, Chamber Music

On Saturday night able John Anello again directed a main music feature, an entire program of ballet and light opera, every number expertly presented. Dr. Julius Ehrlich, leader of the Milwaukee Symphony Orchestra, directed a program of chamber music on Sunday afternoon, and there was a production picturing the history of the Jews.

During the evening playwright Sari Szekely's stirring Pioneer Women, pageant, was the main feature. Another most interesting event during the week was a tableau depicting the founding of the first Catholic school in Milwaukee by Mother Caroline in 1850. There was also a Milwaukee-Downer college skit. The week at the Auditorium, with programs chiefly musical, proved to be the most worth while ingredient in Milwaukee's widely heralded centennial celebration, and it was virtually self-supporting.

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N. Y. Concerts

(*Continued from page 19*)

sages, as well as its more aggressive moods—was one of extreme loveliness. T. P.

Albert Singerman, Pianist, Bows

Albert Singerman made his recital debut on Dec. 10, playing for an opening two Sonatas of Scarlatti and the Beethoven A major Sonata. The program also listed the D flat Nocturne, Two Etudes and the Ballade in F minor by Chopin. Moderns were represented by the Prokofieff Fifth Sonata, numbers by Bernard Wagenaar and Frederick Jacobi, and the Mephisto Waltz of Liszt to close. The young pianist showed technical gifts and displayed a well-founded knowledge of form values. His playing was on the energetic, enthusiastic side, with speed and vigor in the ascendancy. There was occasional blurring of clarity, but on the whole the assets were of promising weight. M. C.

Maggie Teyte Concludes Series

In her third and final recital of the season, Dec. 11, Maggie Teyte departed to some extent from the French art-song, which she has made peculiarly her own, and offered an all-request program which included old French and Italian, Russian, French, Impressionists, and contemporary songs. Outstanding selections in the first group were Adieu, chère Louise, by Monsigny, and Le Temps des Lilas, by Chausson, with cello obbligati played by Lucien Schmit. Interesting song were Werle's Strings in the Earth, Richard Manning's setting of an ancient Auvergne tune, and Virgil Thomson's clever Jour de Chaleur aux Bains de Mer. Miss Teyte also sang Fauré's Soir; Ah, Fuyez a present malheureuses pensées, by Gaubert, and Chausson's Chanson Perpetuelle, assisted by a string quartet composed of Leo Kruczek and Louis Edlin, violins, William Schubert, viola, and Lucien Schmit, cello. She also featured several Hahn songs, and encores including a new work by Celius Dougherty and a Joseph Marx arrangement of a Chopin tune, with words by Hugo. The audience overflowed upon the stage. George Reeves' accompaniments were fine ones. M. C.

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Paul Makovsky Returns

Paul Makovsky, violinist, on the afternoon of Dec. 11, gave a recital of wide compass. Gifted with an unusual authenticity and possessed of vision, the young violinist also displayed uncommon technical ability. Mr. Makovsky, who returned to the musical stage after some years in the air forces, revealed forcefulness and secure competence in his playing of a Bach Sonata for violin solo, and in Mozart's Third Concerto and Vivaldi's Sonata in A he showed that he could interpret works of the classic period with distinction. His playing of Stravinsky, Wieniawski and Sarasate items further demonstrated that he has a colorful approach to the more modern works. Perhaps a lighter and livelier conception of some scores would benefit his playing. The audience was enthusiastic. Helmut Baerwald, at the piano, was his able assistant. T. A. B.

Lucy Kelston and Ian Cosman Heard

Heard in joint recital, Dec. 12, were Lucy Kelston, soprano, and Ian Cosman, tenor pride of "New York's Finest." Both young singers show operatic tendencies and were at their best in such numbers. Miss Kelston has a voice of great natural beauty which, with a bit of technical easing and production adjustment, could make her one of the important sopranos. It often took on a soaring quality, moving evenly throughout a wide vocal range. The main flaw was a spreading of tone, particularly in the upper register, affecting pitch and control. Yet there were moments of exquisite tonal work which augured well for Miss Kelston's future performances.

Interpretatively, Cosman was more at ease in dramatic excerpts. His voice sounded clear and voluminous when he permitted himself to sing freely. As a recitalist, he seemed to need greater experience in song singing, and at this moment his operatic progress outweighs his concert delivery. Lou Cooper furnished the accompaniments. M. C.

Yara Burnette Discloses Tonal Gifts

The recital of Yara Burnette, Dec. 13, was an exceptional occasion offering faultless playing and a talent for tonal color far above the usual. Commencing with the Mozart Variations on a Minuet of Duport, the Bach-Busoni Toccata and the Beethoven No. III Sonata, the young Brazilian pianist continued with a fine reading of the romantic Moussorgsky Pictures at an Exhibition. The sense of form, command of dynamics and arrestingly lovely singing tone were combined with impeccable phrasing and a sincere interpretative warmth. In brief, this artist has all the qualifications for becoming a master-player and there is no point at which one may limit her potential progress. She proved herself outstanding among the younger generation of instrumentalists. Miss Bernette's final selection was Ciclo Brasileiro by Villa-Lobos. M. C.

Raymond Duncan Introduces Prizewinners

Raymond Duncan presented Jacqueline Schweitzer, pianist, and Denise Morand, cellist, winners (in Paris) of his Prix de New York 1946, in matinee recital, Dec. 14. The Prix de New York, Mr. Duncan explained, was instituted as a substitute for the Parisian Prix de Rome. He is in New York now to arrange for a prize (the Prix de Paris) to take young Americans to Paris for study. His present protegees proved able and musicianly players. Miss Schweitzer, in the Beethoven Thirty-two Variations and numbers of Liszt, Chopin, Fauré, Delannoy and Debussy, scored impressively for breadth and richness of tone and technical finish. The cellist, accompanied by Mario Rosy, offered a list by Saint-Saens, Bach (an unaccompanied prelude), Schumann, Fauré, Ravel and Boulanger. Her tonal pictures are exquisitely conceived miniatures, deft and delicate. D. H.

Regina Resnik and Walter Stafford

Debut and Encore Concerts presented Regina Resnik and Walter Stafford in a program of arias and songs on Dec. 14. Mr. Stafford offered arias by Peri, Legrenzi, Mozart and Verdi and closed the program with a group of songs by Schumann, Wolf, Fauré, Samara, Duke and Castelnuovo-Tedesco. His dramatic interpretations show him to be tending towards opera, in which his ample vocal powers should prove an asset.

The Metropolitan soprano, Regina Resnik, contributed Lieder by Wolf, Richard Strauss, Bantock, Erdody, Castelnuovo-Tedesco, Fisher and the aria of Agathe from Weber's Freischuetz. Her dramatic sense was evident in each of her offerings, and she was heartily applauded by the audience, which showed its appreciation for the program in the requests for encores. H. W. L.

Bampton Scores in Recital

Rose Bampton, on Dec. 15, was heard in a recital of delightful German lieder and songs in English. This handsome dramatic soprano of the Metropolitan Opera matched her regal appearance in a long-trained gown of damask rose velvet with her renowned beautiful high voice, sweet and expressive, and her very sensitive readings of the songs. A group of Schubert, one of Brahms, one of Strauss and Wolf, and a final one in English made the admirable program. Brooks Smith, efficient at the piano, and frequently made by the recitalist to acknowledge a share of the applause, was the composer of one of these, Ocean Idyll, a dramatic and human picture. Lullaby, by Norman Fraser (first performance), was very effective in its emotional content. The audi-

(*Continued on page 28*)

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(*Continued from page 23*)

devote himself entirely to adult education.) Each of the latter programs consists of a one-hour lecture by a member of the department of music or an outside authority, followed by an hour of musical performance. Each can be enjoyed as a unit or as a member of the series.

Parallels between Old and New

The programs are related with reference to specific historical and esthetic problems of chamber music. This year they are grouped around three central comparisons—Bach and other Baroque composers, Mozart and 20th Century composers, and Schubert and late Romantic composers. At the opening event, the lecturer explained various parallelisms between chamber music in the 18th and the 20th Centuries; the works heard after the lecture were Mozart's Oboe Quartet and Hindemith's Fourth String Quartet.

The concerts have been reaching a perhaps hitherto untouched section of the public. One promising symptom was the invitation by a local woman's club of—not a tenor, but a string quartet, to perform at one of their meetings!

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BOSTON Midwinter Music Rounds Rewarding

By JULES WOLFFERS

BOSTON.—Valuable and instructive is the procedure Serge Koussevitzky sometimes follows with new works he considers to be of more than ordinary significance. He will repeat a work soon after its first performance, not always, it must be admitted, to general satisfaction. In the case of the Copland Symphony No. 3, which received such rehearing for the ninth pair of Friday-Saturday Boston Symphony concerts, the experience was pleasurable all around. When it was introduced last October, the Symphony made its mark at once. On hearing it again, in a notably magnificent performance, one was struck anew with the solid worth of the entire work. This time, too, the audience seemed genuinely receptive. The composition probably will be no stranger to future symphony lists.

Gregor Piatigorsky was soloist in the Haydn Cello Concerto in D to open the second half. Of course, his performance was first-class, but it has always seemed to one hearer that this Concerto is slight material. It is pretty, however, and with cello repertoire the way it is, one will probably have frequent opportunity to continue evaluating the piece. Two Wagner Preludes (to Lohengrin and Meistersinger) ended another enjoyable Symphony program.

Cherkassky Recital Thronged

The supreme compliment was paid Shura Cherkassky here, when his Symphony Hall program attracted a large percentage of pianists, teachers and students, enticed, no doubt, by the glowing reports of his two appearances here last season. As noted then, it is obvious that Cherkassky is a pianist of enormous attainments. Technical difficulties simply do not exist for him and he approaches each work from a considered point of view which, if sometimes unorthodox, is invariably interesting. Instead of the usual Bach and Beethoven, Cherkassky chose Handel and Schubert, with Chopin, Prokofieff, Ravel, Carpenter and Liszt making up the rest of this Duncanbury Concert Service recital.

Headliners

Another excellent program was that given by Ezio Pinza in the Boston Morning Musicales series benefit of the Boston School of Occupational Therapy. The capacity audience heard an intelligently assembled program sung superbly. The basso was well-accompanied by Gibner King.

Aaron Richmond continued his "Celebrity Series" with the Icelandic Singers, Sigurdur Thordarson, director. Icelandic songs, sung in that language, formed the bulk of the program, with Schubert, Grieg and Foster adding variety. The chorus is particularly good in a capella work where variety of tone, and changes of mood and rhythm are smoothly effected. The Symphony Hall audience was enthusiastic.

At Jordan Hall, Edith Stearns, local pianist, pleased a large audience with an unpretentious but pleasant program. The recitalist played cleanly and with considerable charm, particularly in works congenial to her temperament. The program left a good impression of her abilities.

Cambridge Event

In Cambridge, the Collegium Musicum (Wolfe Wolfinsohn, violin; Iwan d'Archambeau, cello; Erwin Bodky, harpsichord) presented the first of three concerts of early music. Bach and Handel were played with authenticity and conviction. Louis Speyer, Boston Symphony English Horn specialist, was the assisting artist.

Der Freischütz Staged at Juilliard

The Opera Department of the Juilliard School of Music gave a colorful performance of Carl Maria Von Weber's romantic opera Der Freischütz at the first of a series scheduled for Dec. 13, 14, 16, 17 with alternating casts. Atmospheric scenic designs set the stage for the weird happenings and the rich, melodicus harmonies of the masterpiece of Romantic music were splendidly played by the school orchestra, which exhibited an especially fine string section.

On the vocal side, the best work was offered by the feminine contingent. Handsome Anne McKnight, as Agatha, disclosed a lovely voice, warm and sumptuous in the higher ranges, less effective in her mezza-voce singing. Annie was portrayed with grace and charm by Bernice Fries, who also showed a potentially important vocal talent. Edward Attarian was a well-schooled Cuno, and Robert Tevrizan gave his best efforts to the part of Max. As Caspar, Francis Barnard demonstrated a real gift for acting; William Diehl made a feature out of the bit part of Killian, and Harry Wayne was a proper Prince Ottokar. John Parker sang Zamiel; Bernard Loth was the Hermit. The youthful chorus was pleasantly attractive in voice and action and Edgar Schenkman kept an able control and balance over his combined forces.

The lead singers appeared tensely concerned over their projection of the English version, the translation being by Phyllis Mead. In the main, however, the diction came over clearly and with sufficient punch.

Heard in other performances of the score were Girard Bauer, Prince Ottokar; James Cosmos, Cuno; Mariquita Moll, Agatha; Jean Paton and Jeanne Eisen, Annie; Hugh Martin, Caspar; John Parker, Zamiel (for all performances); Edward Ansara, the Hermit; Lorenzo Malfetti, Killian.

Coaches listed for the opera were Madeleine Marshall, Ethelyn Dryden, Viola Peters. The stage director was Alfredo Valenti with Frederick J. Kiesler in charge of Scenic Direction.

M. C.

Artists in Holiday Concert

New York's World Christmas and Chanukah Festival at the Metropolitan Opera House on Dec. 15 scheduled Lily Pons, Lawrence Tibbett, Lily Djanel, Pearl Primus, Menahem Pressler, a full symphony under Thomas Scherman, folk dances and a gala children's pageant.

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ACROSS THE COUNTRY

PITTSBURGH, PA.—The Pittsburgh Symphony Orchestra, marking its 20th anniversary, has presented three composers as guests recently. Carlos Chavez, Mexican composer and conductor, appeared on Dec. 27 and 28, presenting his Sinfonia India and Concerto for Four Horns, Moncayo's Hupango, and works of Beethoven and Cherubini. Zoltan Kodaly appeared, as guest conductor in his Dances from Galanta at the concerts of Nov. 15 and 17, and Virgil Thomson presented his Six Portraits on Nov. 29 and Dec. 1.

INDIANAPOLIS, IND.—The world premiere of Deems Taylor's Elegy for Orchestra was given by the Indianapolis Symphony Orchestra, under Fabien Sevitzky, on Dec. 6 and 7.

MINNEAPOLIS.—Artur Schnabel's Symphony No. 1 had its first performance anywhere by the Minneapolis Symphony, under Dimitri Mitropoulos, on Dec. 13. Mr. Schnabel was heard as soloist in Beethoven's Concerto No. 4.

BUFFALO, N. Y.—William Steinberg will conduct the Buffalo Symphony in Aaron Copland's Outdoor Overture on Jan. 7, the work's first hearing here. The orchestra recently recorded the Shostakovich Seventh Symphony for Musikraft.

CLAREMONT, CALIF.—Patricia J. Hammond, holder of the Scully violin scholarship at Pomona College, presented what is said to be the first Pacific Coast performance of Douglas S. Moore's Down East Suite for violin and piano on Dec. 9. Harley A. Reifsnyder was at the piano.

PEORIA, ILL.—Edward Meltzer has been made conductor of the reorganized Peoria Symphony Orchestra. A fund of $10,000 is being raised to put the orchestra on a permanent basis.

DALLAS, TEX.—The Dallas Symphony Orchestra is giving a 13-week series of commercially sponsored broadcasts over WFAA. Fan mail has been received from as distant points as Duluth, Denver, Carlsbad, N. M., Peoria, Ill., and Albuquerque, N. M.

WASHINGTON, D. C.—Helen Traubel was guest of President and Mrs. Truman on Dec. 17 at a dinner for members of the cabinet at the White House.

HOUSTON, TEX.—Efrem Kurtz, conductor of the Kansas City Philharmonic, will premiere Shostakovich's Ninth Symphony in Texas when he appears here on Jan. 6 as guest conductor of the Houston Symphony.

FLINT, MICH.—Flint's 30th annual Christmas Festival was held Dec. 1 to 31, a citywide observance coordinated by the Flint Community Music Association, Fred L. McKitrick, president. On Dec. 11, The Messiah was given by the Flint Choral Union and the Flint Symphony Orchestra. The soloists were from the Choral Union and Fred G. Buckhalter conducted.

BALTIMORE, MD.—Brahms' Rinaldo will be given what is believed to be its first performance in this country by an American male chorus on Jan. 16 when it is sung by the Baltimore and Ohio Glee Club, conducted by James Allan Dash, as part of this city's Brahms Festival, in commemoration of the composer's death 50 years ago. Donald Dame will be the tenor soloist and 43 members of the Baltimore Symphony Orchestra will assist. The copy of the piano and orchestral score was found in the Library of Congress, where it was microfilmed and photostated.

NORWICH, N. Y.—The Colgate University course presented Marian Anderson and Efrem Zimbalist with Vladimir Sokoloff at the piano. Dr. Charles R. Wilson, chairman of the concert committee, announced the Baltimore Symphony, Reginald Stewart, conductor, for the next concert. Constance Keene, pianist, scored before a full house at the second event on the Community Concert series. Elva Betty Gross, head of the music department at Norwich high school, with Janet Wingate, accompanist, presented An Old Kentucky Garden, featuring Foster melodies. Other participants were Louise Cook, Joyce Berglas, Paul Bailey, Frank LaCava.

Cleveland Applauds Major Events

CLEVELAND, O.—Steadily mounting in import and variety of offerings, the local season reached its climax before the holidays. The two visiting orchestras in Mrs. Brudno's Civic Concert Course—the Philadelphia with Ormandy and the Boston with Koussevitzky—maintained their high standard.

Outstanding among the recitalists were Piatigorsky in the Music Hall Artists Series and Nathan Milstein; both artists were at the peak of their towering artistry. Maggie Teyte charmed in an intimate recital. Paul Robeson pleased his many followers. Paul Breisach conducted the Cleveland Orchestra for Austrian Relief and had Maria Jeritza as soloist.

Impresario Bernardi was able to fill the Music Hall with three performances of the Ballet Theatre, which was in every respect a triumph. Conductors Goberman and Steinberg presided efficiently. Pillar of Fire, Les Patineurs (a sensation, as was also Gala Performance), Interplay, Jardin aux Lilas, and Facsimile won enthusiastic acclaim. Among the classics, Pas de Deux with Alicia Alonso and Igor Youskewitch, The Blue Bird, Syphides and Swan Lake were especially excellent.

Before his departure for New York, George Szell introduced the locally previously unheard Third Symphony by Sibelius, and reaped laurels both for himself and the composer with its performance. The Brahms Double Concerto, with Adolf and Hermann Busch as soloists, was scholarly and in chamber music style throughout. The program closed with a sparkling Till Eulenspiegel. Previously Erica Morini appeared as soloist in the Mendelssohn Concerto and Mr. Szell premiered William Grant Still's In Memoriam—a Tribute to the Colored Soldiers Who Died for Democracy.

Enesco Leads His Symphony

The return of Georges Enesco after the war years was feted by orchestra and audience alike. The famous Roumanian conducted his own First Symphony, the Overture and Bacchanale from Tannhaeuser and Beethoven's Seventh with unabated vigor and finesse. The orchestra refused all coaxing on the part of the guest to share in the applause. As far as they were concerned all enthusiasm was to go to the great composer-conductor!

Rudolph Ringwall conducted two pairs of concerts during Mr. Szell's absence with much success. For the first he had as soloist the brilliant William Kapell in a stunning performance of the Paganin-Rachmaninoff Rhapsody. D'Indy's Second Symphony, always one of the conductor's favorites, and the Tchaikovsky Romeo and Juliet Fantasy-Overture were given fine performances. Ringwall included two local premieres in his second pair: Chadwick's Melpomene Overture and Walter Anderson's Variations on the Negro Spiritual: Lord, Lord. The program concluded with Brahms' First Symphony.

The Singers Club opened its 54th season under its new conductor, Robert Stofer, in a highly successful concert, with Eleanor Steber as soloist in two fine groups of songs and arias. The famed Marcel Dupré gave one of his stirring recitals with improvisations on given themes at the First Methodist Church.

Gardner Read Program

An all-Gardner Read program at the Institute of Music revealed the diversified talent of this composer. It included a String Quartet; songs; a composition for flute ably performed by Maurice Sharp, six short Impressions for violin,

(Continued on page 32)

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N. Y. Concerts

(*Continued from page 25*)

ence was a sold-out house, overflowing onto the stage. T. P.

Icelandic Singers in N. Y. Bow

Closing a tour of some 60 American cities, the 36 Icelandic Singers under the able direction of Sigurdur Thordarson, who is also Manager of the Iceland State Broadcast Service, gave a first New York concert on Dec. 15. This body of excellent singers projected from memory an interesting program mainly of works by Icelandic composers, sung in their native tongue, with one or two songs well rendered in English, including the Londonderry Air. A considerable portion of the program was sung a cappella. They produced a finely integrated, resonated, solid body of tone both in *forte* and *pianissimo*, persuasive, well-schooled, ensemble singing. Clean attacks and releases, effective vocal shadings and agility in execution marked the performances, which earned encores. The chorus was assisted by two able soloists, Stefan Islandi, tenor, and Gudmundur Jonsson, baritone. The accompanist was the capable and musicianly Fritz Weisshoppel. L. C.

Busch and Serkin at New Friends

Chamber music in its ultimate perfection was offered at the concert of the New Friends of Music on Dec. 15. Adolf Busch and Rudolf Serkin played the two sonatas for piano and violin by Schumann (A minor, Op. 105, and D minor, Op. 121) in such style that the old question whether or not that composer could write for string instruments became idle. There was no showmanship, no virtuosity for brilliant effects; instead, the utmost devotion to the romantic art of the composer, to its passionate and its simple moods. Thus the most fascinating performance was achieved. And the same has to be said of the Piano Trio, F minor, Op. 65 by Dvorak, in which Hermann Busch, cello, joined the two other artists. A great ovation expressed the thanks of the capacity audience. H. F. K.

Mt. Holyoke Glee Club Appears

The Mt. Holyoke College Glee Club gave its 22nd annual Christmas concert on Dec. 17. The chorus was a large one and lined the stage from one end to the other. It seemed to enjoy the occasion as much as did the audience. Ruth Douglass conducted the group in able fashion and at her direction the young singers presented an interesting program of Christmas music, with a generally strict adherence to pitch and a fine sense of ensemble singing. Among other numbers there were carols from France, Spain, America, Russia, Poland, Germany, Switzerland and Sweden. The more ambitious selections included two works by Kodaly based on traditional Hungarian carols and Virgil Thomson's Scenes from the Holy Infancy According to St. Matthew, in three segments. L. C.

Florencia Raitzin in Recital

The young and charming artist from Buenos Aires, Florencia Raitzin, measured up to advance notices of her pianistic prowess in her Dec. 18 recital. She displayed clean, crisp technical skill and a discerning taste for mood values and phrasing. As she is only nineteen years old, it was perhaps not surprising that depth of emotional warmth and experienced subtleties were wanting. Miss Raitzin seemed at the moment occupied with the how of projection rather than the underlying why. Tempi often slowed the intended dramatic impact but the tone quality was always substantial and satisfying. The less weighty compositions found the player at her ease and in these she indicated more definitely the building possibilities of her undoubted gifts. M. C.

Times Hall

Early Ensemble Music Heard

A program presenting compositions by late 17th and early 18th century writers was presented on Dec. 3, enlisting the talents of Alfred Mann, a fine player of an outmoded instrument, the recorder; Edith Weiss-Mann, expert harpsichordist; Lois Mann, oboist; Marian Head, violinist; Terry Wagner, cellist; Eva Heinitz, gambist; Sydney Beck, violinist-violist; and Lois Marcus Hunt, soprano. The selections from the beginnings of the classic school, and earlier, were played with a single-minded devotion that raised the performance to the level of unique enjoyment. Neglected but lovely scores of Loeillet, Scarlatti, Telemann and Marais revealed their virtues of style and form in this treatment. Thus, the concert was well worth hearing. M. C.

Lorna Hyden Bows

Lorna Hyden, soprano, with Leila Edwards at the piano, gave her first New York recital on Dec. 8, singing numbers of Handel, De Luca, Scarlatti, Gordigiani, Mozart, Beethoven, and a French and an English group. Miss Hyden's voice is of pleasing quality, but of no great volume and inadequately supported by technic. Interpretatively, she had individuality and interest. D. B.

Gertrude Schmitt Sings

The folksong group of Gertrude Schmitt's exacting recital program, Dec. 10, found the singer at her expressive best. Here the full value of a potentially voluminous, free vocal quality was effectively employed. In the other numbers Miss Schmitt appeared to be not always completely at ease in tone emission. She gave evidence of careful schooling in repertoire, despite the need for more clarity and focus in her singing. Songs and arias on the list were by C. P. E. Bach, Bach, Mel-Grafschaft Glatz, Franck, Szulc, Poulenc, Fauré, Weber, Ronald, Taylor, Creston, Hieber, and Hageman. Kenneth Hieber was the accompanist. M. C.

Paulist Choristers Appear

The Paulist Choristers of New York sang on Dec. 12 under the Rev. Joseph R. Foley. The men and boys of this group presented a varied program of 16th Century polyphonic church music by Palestrina; Vittoria, Byrd and Hasler, the Recordare from the Requiem of Mozart, English madrigals, two Russian church choruses and a group of international Christmas carols. In general, the ensemble work was well balanced and clear, and the tone of the boys' voices was in the main of an appealing quality and on pitch. Father Foley's leadership brought forth an impressive, sympathetic interpretation of the programmed numbers. L. C.

Josephine Brewster in Songs

Although labeled dramatic soprano, Josephine Brewster chose for her Dec. 15 program a repertoire which for the most part favored her fundamentally lyric voice. Volume and weight of tone were sometimes maintained in the taxing numbers at the expense of tonal color and ease. Since Miss Brewster revealed sincere musicianship and had a certain eloquence of delivery, it is possible that she was guided by her personal liking for some music which was not conducive to facile vocal production. Especially notable in style was the group of Robert Franz Lieder. The Russian numbers were rhythmically melodious, as were the songs in English by Ronald, Harold Henry, Bax and Bantock. Arpad Sandor was at the piano. M. C.

Novelties by the Sagul Trio

The initial appearance here of the Sagul Trio (Edith Sagul, flute; Maryjane Thomas, cellist; Geraldine Winnett, pianist) on Dec. 17 brought also New York introduction to all the scores but two. The familiar ones were Handel's Sonata in D Major and Pierné's Sonate da Camera. First performance, first American performance or first in New York was given works of Charles Haubiel, Marion Bauer, Maxwell Powers, George Kleinsinger, Stanley Bate and Henry Brant. The last was the most novel, entitled Lightweight for Three, with Miss Sagul replacing her flute with a piccolo and Miss Winnett striking the piano strings as well as giving more conventional keyboard expression. Throughout, the program was vital and colorful. Because there is so little music for this combination, the members forsook the traditional and ranged freely into the contemporary, several of the scores being written especially for them. D. B.

Carnegie Chamber Hall

Janet Fairbank in Modern Song List

Janet Fairbank, soprano, in her annual recital on Dec. 5 gave U. S. premieres of six Chants de Terre et de Ciel, music and verses by Olivier Messiaen, and two Hafis Songs by Gottfried von Einem, also New York premieres of five Chansons Villageoises by Poulenc, to texts by Maurice Fombeure, among other works. The Messiaen cycle is a strange blend of tenderness, despair, and religious ecstasy in atonal idiom. The von Einem songs (Fort ist die Sonne, and Die Tulpen) were ugly and dissonant, and the texts decadent. The Poulenc idiom showed the clarity and understatement usual in his works. Also heard were local premieres of Ned Rorem's strident Alleluia, Everett B. Helm's pleasantly melodic Lament, and Three whimsical Pastoral Songs as well as other works by gifted Paul Bowles. King's Garden and Bishop Hatto, by Wilda, were first hearings. Miss Fairbank sang with considerable intellectual grasp, in full-toned manner; her treatment of the difficult Messiaen works was particularly praiseworthy. Henry Jackson at the piano was a highly resourceful assistant. R. M. K.

"Prepared" Piano Program

A program in the "what next?" category was given on Dec. 10, when John Cage introduced his "prepared" pianos and his own music written for the same. Performers were the able young pianists Maro Ajemian and William Masselos. The pianos were treated by inserting dampers of various materials between the strings. Miss Ajemian and Mr. Masselos joined in playing Three Dances for Two Pianos and Book of Music for Two Pianos, and Miss Ajemian offered four sonatas. D. S.

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Activities of the Artists

Harry Davis, American pianist, will appear in recital at Town Hall on Feb. 9.

Maxim Schapiro, Russian pianist, will be guest soloist with the San Francisco Symphony on their transcontinental tour which will extend from the middle of March until May. Mr. Schapiro's appearances will be in the southern and northern sections of the scheduled tour.

Virginia MacWatters, soprano, recently left by plane for England, where she will appear in operatic roles at Covent Garden in London. She will also fulfill concert engagements in England and throughout the continent before returning to America in May. Miss MacWatters has just signed a contract for management with Columbia Concerts, Inc.

Fortune Gallo, impresario of the San Carlo Opera Company, has visited London, Paris and Italy. He returned in the latter part of December.

Robert Lawrence, conductor and musicologist, has just signed a contract which brings him under the aegis of the Jack Adams management.

Susan Reed, ballad singer, has been signed for a transcontinental tour by Columbia Concerts, Inc., for next season.

Following his New York recital on Dec. 17, Gyorgy Sandor leaves for an extended tour through the South and Mexico. Next on his schedule is an itinerary of Europe. This fall Mr. Sandor was heard throughout South America.

Sergei Matusewitch, concert accordionist, will play on Jan. 20 at the New York Association for the Blind. On Dec. 22 he presented Stuart Feder, accordionist, in recital at the Educational Alliance.

The performance of Lohengrin, with Helen Traubel and Torsten Ralf, at the Metropolitan Opera House on Jan. 14 is for the benefit of the Grenfell Association of America.

Sidney Dean and Frederick Gamble of the Lakewood Theatre, Tacoma, Wash., present this season Angna Enters; Braggiotti and Chaikin, two pianists; John Brownlee, baritone; Dorita and Valero, dancers; Frieda Peycke, one woman theatre; and Dorothy Eustis, pianist.

The Morning Choral presented Clifford Harvout, baritone, as assisting artist at its 28th winter concert on Dec. 10 in the Brooklyn Academy of Music. Anita Palmer is president and Herbert Stavely Sammond founder-conductor of the choral.

Helen Thomas' newest song The Christmas Tree was presented on Dec. 23 over WJZ and a coast to coast network by Ted Malone and by Rosa Rio on Christmas morning. Bobby Hooky introduced her Christmas Carol on Dec. 22 on the Horn and Hardart Hour.

Paul Draper, tap dancer, and Larry Adler, harmonica virtuoso, on Christmas night opened a series of appearances until Jan. 5 at New York City Center, their fifth return there.

Leon Fleisher has had 26 engagements with major symphonies, 12 of them reengagements with the Chicago Symphony. At the last Ravinia Festival, within two weeks he played the Schumann Concerto, Brahms D Minor, Beethoven B Flat and Rachmaninoff C Minor concertos. Because of his youth (he is 18 this year) his manager, Marks Levine of the National Concert and Artists Corporation, has limited his recital tours to afford time to work on repertory, with the result that "overflow" requests have been pushed ahead to make heavy booking for next season. His Carnegie Hall recital is set for Jan. 27.

Suzanne Sten, mezzo-soprano, will sing one of the two solo parts in Mahler's Lied von der Erde with the Dallas Symphony on Jan. 12 and 13, Antal Dorati conducting, in Dallas and Fort Worth. Set Svanholm will take the other part. Miss Sten is also booked for recitals in Texas.

Cara Verson gave a recital recently in a convent in Prairie du Chien, Wis., including on her program the Piano variations composed by Aaron Coplan.

Erich Leinsdorf sailed Dec. 20 on the SS Drottningholm for conducting engagements in Austria, Holland and the Scandinavian countries.

The Murdoch Hall Glee Club gave its sixth annual Christmas festival in Jersey City on Dec. 17, assisted by Ann Stoddard, harpist. Verna Carega directed.

Florence Mercur, now on a transcontinental tour, was made honorary member of the Music Appreciation Club of Young Harris College, Ga. She was reengaged to appear there next season for the third consecutive year. Another current engagement was in Wichita, Kan.

Richard Ellsasser gives an organ recital at Jordan Hall, Boston, dedicated to Albert Schweitzer on the latter's 72nd birthday. Mr. Ellsasser, who has recently concluded a transcontinental tour, will be heard in New York on Good Friday when he will play the Catechism of Bach at Town Hall. He makes another coast to coast tour in the early spring, and later, as founder and general director of the Bach Circle of Boston, presents a three-day festival in that city. A tentative European tour is planned for the summer of 1947.

The Mascagni Opera Guild presented at the Community Center Un Ballo in Maschera on Dec. 8; 15, Il Trovatore; 22, Haensel and Gretel (matinee) and Cavalleria Rusticana and Pagliacci (evening).

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NEW PUBLICATIONS

Books

THE COMMONWEALTH OF ART—Style in the Fine Arts, Music and the Dance, by Curt Sachs. W. W. Norton & Co., Inc., N. Y. $5.

No easy task has been attempted by Dr. Sachs. Convinced of the underlying relationship of all the arts, he has attempted a synthesis, tracing parallels among literature, painting, sculpture, architecture and, even, fashions, since prehistoric times. "The arts," he says, "like gesture and speech, are expressions of man; they confirm and corroborate, in their own individual ways, what their sister arts reflect: man's emotive reaction to stimuli from without and within."

A major part of the book is devoted toward tracing the relationships. These lead to certain conclusions. Dr. Sachs is unhappy about the terms "romantic" and "classic"; neither, he thinks, is adequate. He therefore has created the terms "ethos" and "pathos." Ethos art, roughly corresponding to classic, is the idealistic form that tries to catch abstract perfection and purity; pathos, on the other hand, veers into emotion and passion. Sachs uses those terms neither as synonyms nor antonyms. "Ethos aims at the thing itself, and pathos, at its changing aspects. . . ."

Space does not permit an analysis of the finer points of the argument. Sachs, however, points out certain giant cycles in the history of art, shows the cycles within those cycles, and postulates, after a study of them, two main rules of evolution: every cycle starts on an ethos phase and ends on a pathos phase; and, every phase develops from ethos to pathos. He draws a comparison with solar rotation: the moon spinning around the earth, the earth around the sun, the sun around the galaxy. "Architecture, too, and with it sculpture, painting, music, and the dance are the voice parts in a gigantic fugue: none of them, in all their freedom, can swerve from the course the master has set. For they are man's creation and possess no life, no breath, no motor power but that which comes from him."

ON MUSIC AND MUSICIANS, by Robert Schumann; translated by Paul Rosenfeld; edited by Konrad Wolff. Pantheon, N. Y. $3.75.

An edition of the critical writings of Robert Schumann has long been needed, since the only existent edition in English, which dates from 1877-80, has long been out of print. This version is far from complete, since it is primarily concerned with Schumann's pronouncements on the major figures of his time, but it will serve as a good introduction to the composer's literary style.

This translation was the last work of the late Paul Rosenfeld, who has removed most of the archaisms present in the earlier edition and gone to the 1914 German text for his source. Schumann, it need not be pointed out here, was one of the greatest music critics of all time. Not only was he responsible to a large extent for popularizing the work of the earlier masters—especially Bach—but brought to the attention of Germany the music of Chopin and other modernists of the day.

His remarks here are grouped under composers, and all he ever wrote about Bach, Beethoven, Schubert, Chopin, Mendelssohn, Liszt and Berlioz is included, together with his Aphorisms, selections from general articles, and excerpts from essays about a few lesser figures. There also is an introductory essay by Konrad Wolff, and an index—something the earlier edition lacked.

SERGE KOUSSEVITZKY—THE BOSTON SYMPHONY AND THE NEW AMERICAN MUSIC, by Hugo Leichtentritt. Harvard University Press. $3.

Here we have a eulogy of Serge Koussevitzky, and a detailed account of the work he has done to further American music. From the conductor's first concert with his orchestra on Oct. 10, 1924 until the present, statistics have been exhumed about every native composition played by them.

Leichtentritt has broken the composers into various categories—the older generation, the first wave of real Americanism, American program music, the Russian-American and French-American schools, the contemporary figures, and so on. There also are enthusiastic chapters about Koussevitzky's manifold activities, his international affiliations, and his authority in a multitude of fields, are at present unique in America; altogether they represent the maximum of active power and influence ever accorded to a musician in this country."

MYASKOWSKY: His Life and Work, by Alexandrei Ikonnikov. Philosophical Library, N. Y. $2.75.

Myaskowsky, whose music is seldom played in the United States, is a sixty-five-year old Soviet composer who has written a staggering amount of music. Twenty-seven symphonies, ten quartets, many piano works, songs and chordal music are only a part of his output. This book gives a short biographical sketch and a long analysis of his music and theories of composition. All of the symphonies are singly discussed, together with a discussion of his style and workmanship. A catalogue of all the works, up to 1943, is appended.

For Wind Instruments

ADAGIO (K. 411), by Mozart; TWO KIRGHIZ SONGS, by Ippolitov-Ivanov; TWO SKETCHES, by Milhaud. Mercury Music Corp., N. Y. Complete (including score), $2.50, $1, $2.50, respectively.

The Mozart work can also be played by the reed section of a band, with the parts taken by clarinets, saxophones and bassoons. Naturally, the Russian work is saturated with local color and makes an effective piece. Milhaud's work, also published for orchestra, is metrically the most difficult, and has the clear and logical writing associated with that composer. All of these pieces are short and from the Mercury Wind Instrument Library of which Richard Franko Goldman is the general editor.

For Piano Solo

A SET OF THREE INFORMALITIES, by Burrill Phillips. G. Schirmer, Inc., N. Y. $1.

Pleasant additions to the contemporary repertoire. The Blues moves along nicely, and the Scherzo is very clever. Although no tonality is actually present, the right hand's clef has no sharps or flats and the left hand has a five-flat signature. Full of life, it sounds more difficult than it actually is, and amateurs should have a great time with it. A little Sonatina, which concludes the Informalities, also has a touch of the blues, and is not too dissonant for the less experienced pianist.

FIFTEEN SHORT PIECES FOR PIANO, by Anis Fuleihan. Carl Fischer, Inc., $1.25.

These pieces, in addition to whatever musical virtues many might find in them, should be of especial value to pianists who want to practice short pieces in the modern idiom. Fuleihan has composed with as much dissonance as logic, and also has thrown in some rhythmic problems. As such this collection could almost be called a set of modern etudes, and it ranges from little virtuoso studies to quiet contrapuntal episodes.

For Violin and Piano

PRECIPITATIONS, by Anthony Donato. Music Press, Inc., N. Y. $1.50.

There are four precipitations here—Fog, Rain, Snow and Hail. The foggy section moves slowly above murky chords, the rain spatters in fast staccato violin and piano drops, and it hails in pizzicato. These slight examples of nature painting are ingeniously done and should provide a good number for one group on a program.

For Cello and Piano

SONATINA IN A MAJOR, by Mozart; ADAGIO IN G AND THREE MINUETS, by Schubert; all arranged by Gregor Piatigorsky. Elkan-Vogel Co., Philadelphia. $1.50, $1, and $1.10, respectively.

None of these works is liable to be familiar to the average concert goer. The Mozart is an unassuming specimen of the composer, and the two Schubert selections are seldom played. No information is given about the source of these transcriptions. Piatigorsky here has avoided virtuosic treatment, stating the music in simple lines.

For Voice and Piano

SOUTH OF THE BORDER, compiled and edited by Julie Andre, English adaptation of Spanish text by Albert Gamse, supervised by Enric Madriguera. Edward B. Marks Music Corp., N. Y. $1.50.

This is a collection that contains some lesser-known examples of South-American melodies. Mexico, Argentina, Cuba, Chile, Venezuela, Peru, Brazil, Haiti, Columbia and Bolivia are represented and the original text is given with English translations. Some of the songs are highly attractive and should be investigated by those who like this kind of music.

LISTEN TO LIFE!, by Gustav Klemm, words by Elizabeth Evelyn Moore. Carl Fischer, Inc., N. Y. 50c.

The opening words of this song run: "Listen to Life! Listen to Life! For life is a song, And hearts beat out the rhythm, As we travel along. . . ." Klemm has marked the tempo "Moderately, with great vigor and surging power," and the song, conventionally and directly harmonized, should be a popular one for a robust voice. The range is from D to F.

CHLOE AND A RED, RED ROSE, by Arthur Kreutz. Associated Music Publishers, Inc., N. Y. 60c each.

Both of these songs are set to poems by Robert Burns. Chloe moves with a graceful swing, and its range is C to F. A Red, Red Rose, from E to E, has some intense harmonies of dissonant nature, pointing up the famous lines "And I will luve thee still, my dear, Till a' seas gang dry. . . . And the rocks melt wi' the sun."

NEW CHORAL MUSIC

SATB

SLEEP, O FALLEN HEROES, by David Bennett. Carl Fischer, Inc., N. Y. 15c.

Also published for solo medium voice, this arrangement by Walter Aschenbrenner has the lyrics of Roland Roderick Rains and an *ad lib* piano accompaniment. Marked *marcia moderato*, it opens with a striking loud "Zoom" that dimishes within a few measures to *pp*. It then develops into a moving and solemn mood reflecting the title of the song.

SSA

WHO KNOWS, by V. Zakharov. Russian American Music Publishers, N. Y. 22c.

Arranged by the young conductor, Robert Zeller, and edited by Hugh Ross, this is a typical gay dance-like folk melody that switches back and forth from 3/4 to 2/4 tempos. It has a prominent solo duet.

IF THERE IS SOMEONE LOVELIER THAN YOU, by Arthur Schwartz. Harms, Inc., N. Y. 15c.

This is typical of Douglas MacLean's many arrangements of popular tunes.

I'M FOREVER BLOWING BUBBLES, by Jaan Kenbrovin and John William Kellette. Remick Music Corp., N. Y. 15c.

Another MacLean arranement, this time of a very, very old tune.

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"What qualifications are most essential for the piano teachers who specialize in the teaching of children, and what should be their aim?" This question, from a director of a music school in Canada, again reminds us that the teaching of children not only is a highly specialized form of education but must have its definite aims and purposes.

The progress of this work has been rapid, as it seems it was but a short time ago when anyone who had had a few lessons "on the piano," whether he or she could perform or not, was considered sufficiently trained to teach piano to the children of the neighborhood.

This custom was further encouraged by the piano teachers of that era, with their attitude that to accept children was to lower their professional standing—except, of course, when a very talented youngster appeared at their door. Then the child was exploited, deprived of valuable childhood musical experiences, plunged into adult repertoire without rhyme or reason and sometimes—because of a fine talent—played well, in spite of not because of any understanding of child education.

No wonder the prodigies of that day dropped out of public interest quickly and were heard from no further. There was missing the solid foundation which today is given to all children, whether their talent is great or small.

•

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•

Lesson Payments

Some piano teachers of this vicinity have been asking me about the best way of handling the financial part of their work. They have been receiving pay for each lesson by the lesson. Is this not a rather unstable arrangement? Will you state what you feel to be the best financial basis for htis type of private teaching? I. S.

Payment by each lesson is not to be recommended for several reasons. The parent in this way does not assume any responsibility for missed lessons; and the pupil may so easily discontinue lessons at any time. The pupil should be registered for the full season or for a term—which may be a half season or ten weeks. Lessons should be paid for in advance, but monthly arrangements are sometimes found to be better for both patron and teacher. All missed lessons are paid for and made up at the convenience of the teacher. Lessons falling on holidays can be made up by mutual agreement, if desired. The only exception which might make paying by the lesson necessary arises where the family income is limited, and then it should be done on a weekly basis.

•

Minutes

Are there any general differences to be observed in teaching the minuets of the different composers, or are they to be played more or less alike, with the tempi varying little? K. C.

Minuets are similar in that they are generally built on the form and meter of the dance of olden days. They are all graceful, but the tempi, style and mood may greatly vary. The minuets of Haydn are often faster—gay and sometimes humorous—and the melodies are taken from the folk dance tunes. Those of Mozart are often more dignified and stately, with the melodies taken from the court dance tunes.

•

More Bach

If a child was not interested in doing Bach when young, but later on became interested in the Two-part Inventions, wherein did I fail as a teacher in not interesting this pupil in Bach at an early age? Having had two such experiences, I wish to avoid others. H. M. L.

It is easily possible that you did not fail in any serious way. Many pupils are not ready for Bach until they have "grown up musically." Select carefully the Bach numbers you give to younger pupils, and keep in mind that Bach wrote some melodious pieces. He also wrote some seemingly easier music; but, although it looks easy and may sound so, it is music only for mature musicians.

•

Group Work

I should like to know more about conducting a class with two or three children, aged six to eight years. How does one keep the unoccupied pupils busy? M. T.

Do not put six-year-olds with eight-year-olds in a class, as the difference is too great. In group work the lessons should be so planned that there is no one unoccupied. The only difficulty occurs if there is only one piano in the classroom. Even so, with definite assignments, all can be busy with correlated activities on the selection the one at the piano is playing. One may count, one may clap the left-hand part, while another claps the right-hand part; others observe phrasing, dynamics, fingering, pedaling, etc. The success of group work consists in keeping all doing the same thing at the same time. It can be done, and is extremely interesting.

•

Octave Playing

Several of my second grade pupils are having difficulty in playing octaves. They tire easily and I find a stiffness that lasts for several weeks, as well as a tendency to force the tone. Have you suggestions? K. A. Z.

Second grade level is in some cases too soon to do very much octave playing. If the hands can easily play the octave there should be no stiffening. Tiring easily shows a strain caused by playing octaves too long at a time; playing with forced loudness; stiff hand and wrist and possibly too difficult material. Begin with short phrase of two or three octaves; with release at phrase ends, the relaxation should bring looseness. Keep tone very soft; also try playing octaves sounding only the thumb note, then sounding fifth finger note, keeping the while the octave position. Have pupils practice the work only five minutes daily. If stiffness persists, discontinue for several months.

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NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Piano

IVOCATION, by Richard Addinsell. By the writer of the ubiquitous Warsaw Concerto, this richly harmonized and elaborate composition should further enhance the composer's reputation as a creator of effective, full-voiced material for piano. There is an improvisatory freedom about the piece and a melodic strength that will please most pianists, not to mention the harp-like, page-long cadenza that precedes the climax of the final page. Chappell and Co., N. Y.

WALTZING WITH TEDDY BEAR, by Isabel Van Nort, 30c. First grade material, covering two pages, large notes. Single notes for both hands, the melody in the left. MARY, MARY, QUITE CONTRARY, by Mabel Besthoff, 35c. An easy, early grade venture into triplets, first in the right and then, in the mid-section, in the left hand. Two pages. Mills Music, Inc., N. Y.

DISTANT PANORAMA, by Edwyl Redding, 35c. A strangely ineffectual tone-painting that somehow fails to come off. The composer undoubtedly has a sensitive melodic and harmonic feeling and the piece does have the admirable virtue of being a bit "different." The desired elements are there but, to us, they don't jell. THE TRAIN, by Marion Ohlson, 35c. Preceded by three fortissimo blasts of the whistle, our sturdy little train gets going, with a sharp toot of the whistle every now and then when we get to a crossing. The rattle of the wheels is echoed in a five-finger exercise for the left hand. The train gradually passes us and we hear it fade into the distance. J. Fischer and Bro., N. Y.

PATROL OF THE STEPPES, by Lev Knipper, 50c. A highly effective arrangement, not too difficult, of the familiar Soviet marching song. Starting and ending pianissimo, it builds to a sizeable climax midway. David J. Grunes has made the adaptation and the copy also includes the Russian lyrics and a phonetic version that will help the non-Russian singer. Russian-American Music Publishers, Inc., N. Y.

PUNCH AND JUDY, by Charles Dennés, 60c. This is one of eight novel arrangements which will serve for solo-piano or two-piano use. Piano I and II are printed in the same copy. The solo arrangement is completely contained in Piano I but if further enrichment is desired, this may be done by the use of Piano II. The Arthur P. Schmidt Co., Boston, Mass.

RUSSIAN LULLABY, 40c; REMEMBRANCE, 50c; REVERIE, 50c; SERENADE, 50c; and IDYL, 60c, by Leopold Wolfsohn. Five good pieces, some not too easy, that have a pleasantly nostalgic quality. The first, in minor, has real Slavic charm and makes for serviceable early grade material. The second is a running waltz that shifts between major and minor. The third calls for a largish right hand and, along with the last two of the set, advanced interpretative ability. Leopold Wolfsohn Editions, N. Y.

IN THE MEADOWS, by A. Gretchaninoff, 50c. An album of 10 attractive little pieces, simple in design and content. Worthwhile material that will undoubtedly appeal to children. Edward B. Marks Music Corp., N. Y.

SCHOOL IS OUT! by Ada Richter, 30c. Two pages, single notes in the right hand, with two-note chords in the left providing the simple accompaniment. In 6-8 and, for most of the way, with words. DANCING DAISIES, by O. Scheidrup Oberg, 25c. A saucy gavotte, two pages in length. Easy. DREAM FLOWERS, by Milo Stevens, 35c. A graceful waltz with single notes in the right hand and an oompah-pah accompaniment. LOMBARDY POPLARS, by Vernon Lane, 35c. In 4-4, mostly triplets for the right hand. The mid-section takes the right hand into left-hand territory and as the right carries

(Continued on page 34)

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Argentine Duo Pianists to Visit U. S.

BUENOS AIRES.—Tila and John Montés leave on Dec. 19 for Canada and the United States for a two-piano tour. They will appear in Toronto and Montreal in January, and give their first New York recital on Feb. 18 at Times Hall. The program lists: Mozart's Fantasie in F minor, a Clementi Sonata, Brahms' Variations on a Haydn Theme, Hindemith's Sonata 1942, Bailecito by Lopez Buchardo, Canción No. 3 and Bailecito by Julián Aguirre, and Rachmaninoff's Night. . . . Love, and Easter. As guests of the Pan-American Union, they will give a recital in Washington, including works by the Argentine composers Julián Aguirre, Felipe Boero, José María Castro, Constantino Gaito, Carlos Guastavino, Carlos Suffern, Alberto Williams and Lopez Buchardo. Tila and John Montes appear in the United States under the management of the National Concert and Artists Corporation.

Jack Maxin Wins Lucius Pryor Award

Winner of the annual Lucius Pryor Award is Jack Maxin, 17-year-old pianist from Philadelphia. This season's competition for the award of a tour of leading colleges and clubs in the west found the greatest number of applicants ever auditioned by Mr. Pryor. Mr. Maxin is a pupil of Irma Wolpe of New York.

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GARY GRAFFMAN (at piano), 18-year-old winner of the Philadelphia regional contest of the Rachmaninoff Fund competition, with Mme. Rachmaninoff (left) and Ruth Geiger (right), runner-up and national finalist in the Philadelphia contest.

Piano Studio Aims to Meet Problem Of Parents as Well as Students

Chief objection of anxious parents to giving over their gifted offspring to the life of a musical prodigy is, many times, that Junior will be isolated from the normal contacts of childhood. On the other hand, if the child is truly talented, the question arises whether it is fair to keep him from development and natural expresesion in performance.

Hedy Spielter, piano teacher of juvenile artists, faces this problem not only as a lover of music but as one who understands and is devoted to children. She feels that she has reconciled the difficulty by teaching her talented moppets in groups, by having them in constant association with each other, hearing each other play. The Spielter studio is not operated on the "star" system. Individual achievement is encouraged and recognized, but, surrounded by his peers, all outstanding, no child can have an exaggerated idea of his own importance.

The age range of Spielter pupils goes from three-year-old Sheila Munzer, who can toss off Bach minuets and two Preludes in C minor, to Richard Korbel, 13 in December, hero of two Carnegie Hall and two Town Hall recitals; Toba Brill, 14, with a Town Hall program to her credit; Alan Mandel, pianist-composer, 11; Denise Dubs, pianist, ten and a half years old, who gives her debut recital this season; Melvin Stecher, 15, scheduled for Town Hall debut next season. Richard has been with Miss Spielter eight and a half years, Toba, nine.

The children all have academic studies with private tutors, on a schedule which leaves them recreation time and several hours a day with Miss Spielter. Theory classes are in groups, and they listen to each other's practicing, even lessons. Miss Spielter points out that, as a sort of by-product, this develops concentration. Teachers of regular school subjects have said to her, "Your pupils are easy to teach. They concentrate and they follow through."

Some Essentials for Study

What are the acceptance requirements for a child at the Spielter Studio?

"The child must be talented," she says, admitting that this is a rather relative way of putting it. "However," she maintains, "to my mind, there are about 30 attributes to the perfect talent. No one has them all, of course. But if a child shows, say, 17, he is above average. I have to uue both intuition and judgment, besides all the knowledge I can acquire about a prospective pupil."

Once she is teaching a child, she takes achievement for granted. Richard Korbel, for instance, once learned the first movement of the Grieg Concerto and the Fantasie Impromptu of Chopin in five days. It was when he was summoned to Hollywood to make a picture for RKO. As Miss Spielter and Richard got on the train, they received a wire saying that none of the pieces in his extensive repertoire would "do" for the picture. The Griég and Chopin pieces were required. . . . Richard had a dummy piano, Miss Spielter some blank MS. paper. She wrote down the highlights of the two works, and he practiced on the train, perfecting them after he arrived in California and had access to a piano.

"I knew he could do it," she said serenely. "A properly trained child can—provided it is a talented child."

M. L. S.

CLEVELAND

(Continued from page 27)

enchantingly interpreted by Joseph Knitzer, and a momentous Piano Sonata, to which Arthur Loesser donated his sharp mentality and expressive fingers. Mr. Read was a former correspondent for Musical Courier; at present he is teacher of theory and composition at the Cleveland Institute of Music.

Beryl Rubinstein appeared twice during a recent week as pianist at Mahler Hall for the Temple Women's Association and as conductor of the Institute Orchestra, performing the Mendelssohn "Italian" Symphony, Handel's Concerto Grosso in D minor and the Franck Symphonic Variations, with Ivan Licht as soloist.

Zoltan Kodaly is being honored at Bethlen Hall with a program of his own compositions and a banquet.

Walden Quartet in Novelty

The Museum of Art was the scene of a concert given by the Walden String Quartet, formed and operated in Cleveland for ten years; it has now been engaged by Cornell University in that capacity and as teachers in their music department. Their performances of a Boccherini Quartet and the Opus 127 of Beethoven were admirable in their ensemble work. A Quintet by Eugene Weigel, violist of the ensemble, bore the earmarks of modernism and was brisk in its treatment of the lively themes, albeit the slow movement lacked the quality of sentiment one usually associates with music of that type. Assisting in this work were George Waln, clarinettist, and member of the Oberlin faculty, and Frank Harrison, pianist, of Colgate University. The audience was enthusiastic.

ROSE WIDDER.

Bruno Jaenicke Dies

Bruno Jaenicke, 59, French horn player with the New York Philharmonic-Symphony until three years ago, when he retired, died at his home in Forest Hills, N. Y., on Dec. 25. Mr. Jaenicke was born in Potsdam, Germany, and came to this country in 1913. He played with the Boston and Detroit symphonies before joining the Philharmonic in 1921.

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Solon Alberti Artists Appear

Artist-students of Solon Alberti are active. Finley Walker, baritone, is under management of Bernard Labergo. Before entering the armed services during the war, Mr. Walker was a member of the Philadelphia Opera. He sang with the Winged Victory Company in New York and in the Hollywood picture. Recently he gave a recital in Wichita Falls, Tex., under sponsorship of the Organ Guild.

Returning from a three months' tour with the Desert Song, Martha Ellen Coxwell, mezzo-soprano, sang for 14 weeks at the Operetta Festival in the Greek Theatre, Los Angeles. Lu Cretia Ferre, soprano, gave two recitals in Salt Lake City and was soloist on a biweekly radio program over KDYL in Salt Lake for two months. With Mr. Walker, she appeared in joint recital at the Sleepy Hollow Country Club, Scarborough, N. Y. Rose Lee Grace, mezzo-soprano, gave recitals at the Louisiana State University, in Plaquemine, La., and Abingdon, Va.

David Seegmiller has come to New York to continue his work, after studying with Mr. Alberti in Salt Lake City. He and Miss Ferre are pupils of John Marlowe Nielson of Salt Lake City, who was instrumental in bringing Mr. Alberti to Salt Lake City for master classes the past three summers. Mr. Seegmiller was soloist on a weekly sponsored program over KSL in Salt Lake City and appeared there in recital and in Santa Rosa, Calif.

Ida Franca to Take Voice Students on Tours Abroad

Ida Franca, soprano and teacher, plans to take a limited number of artist-students for European tours under her personal direction in the summer of 1947. Applicants will be approved after audition, and those accepted will spend June in intensive preparatory study and coaching in Paris. Debut appearances in opera and concert will follow in July, with itineraries restricted to France and Italy. Both major debuts and lesser engagements are projected, according to the development of the young singer. Date and places of appearance will be arranged for each artist before departure from the United States.

That acceptance of an artist-student in these tours will in no way alter or affect the singer's relation with his or her present teacher is a point emphasized by Mme. Franca. She will not accept as her students candidates who are sent by other teachers, and full credit will be given their own teachers.

Assisting Mme. Franca in the coaching of American singers will be Gaston Theroine, for more than 30 years *chef de chant de l'Opera-Comique* and Elie Cohen, former *chef d'orchestra de l'Opera Comique* and now director of Radio National (Tour d'Eiffel) of Paris. Each American will have the companionship and guidance of a student from the Sorbonne.

Mme. Franca's own voice school is in Carnegie Hall, where she teaches voice and drama. Her pupils are beginners, speakers, professional singers and out-of-town voice teachers who consult her regularly for advice in teaching.

The career of Mme. Franca as a singer embraces appearances in leading roles in European opera houses, including the Reale of Malta and San Carlo of Naples. In Rome she sang Marguerite in Faust, Violetta in Traviata and Suzel in Amico Fritz; she has appeared more than 170 times as Norina in Don Pasquale, and in other parts.

Muriel Rahn Touring

Muriel Rahn, mezzo-soprano, returned to New York for the holidays after a Southwestern tour. Her next schedule takes her to Cleveland, Columbus, Cincinnati, Dayton, Indianapolis, Detroit, St. Louis, Kansas City, Topeka and Chicago.

HENRY SIEGL
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Suite 701, 119 W. 57th St.,
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PATRICIA ZAY

Recital Given by Patricia Zay

A song recital was given by Patricia Zay, lyric-coloratura soprano, at the Steinway Hall studio of her teacher, H. Maurice-Jacquet, who assisted her at the piano. Miss Zay showed a voice of clear quality and much promise in a list by Handel, Pergolesi, Mozart, Bizet, Bachelet, Fourdrain, Masse, Schubert, R. and J. Strauss, Youmans, Strickland and Mr. Jacquet. D. B.

STUDIO NOTES

The Oxford Piano Teachers Guild met on Dec. 12 at the Carl Fischer Building, Cooper Square. Grace White, national representative of the National Guild of Piano Teachers, was the speaker.

Carl Craven, Chicago tenor, director and vocal instructor, has opened teaching studios in Hollywood.

Stanley Need, pianist, because of the heavy teaching schedule at his New Haven studio, will confine his concert appearances this season to the state of Connecticut.

Alice Hackett presented 55 of her piano students in two recent recitals at her studio in Fort Dodge, Iowa.

Doris Sierer, contralto, Bill McMichael, baritone, and Spencer McEvoy, accompanist, were heard on the Dec. 15 program of the "Kellogg Gems," presented by Lucile Kellogg at the YMCA Theatre.

Walter W. Naumberg and Geraldine Farrar were re-elected for four years to the board of trustees of the New England Conservatory of Music, Boston, at the annual meeting on Dec. 13.

Fredell Lack, violinist, and Doris Frerichs, pianist, played solos and Ann Chenee spoke at the Dec. 12 meeting of the Associated Music Teachers League (Rose Raymond, president) in Steinway Hall.

The Piano Teachers Congress meeting of Dec. 5 at Steinway Hall had Elizabeth Gest as guest speaker, William Krevit, member speaker. Two-piano music was presented by Katherine Phillips, Marjorie Hall, Marie Dagort and Egbertina Remy.

Carrie Jacobs Bond Dead

Carrie Jacobs Bond, 84, composer, died in Hollywood on Dec. 28. She was widely known for her songs, The End of a Perfect Day, I Love You Truly, and Just A-Wearyin' for You. A native of Janesville, Wis., she had lived on the Pacific Coast for some years.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy	Lahoim, Eyvind
Askenasy, Lola	Lenci, Estelle
Benner, Tord	Martin, Helen
Chambers, Peter	Mola, Corradina
Davis, John Sheldon	Parronchi, Bernard
Fischer, B. Marshall	Patrick, John
Fonteyn, Christina	Rolley, Kenneth
Gerpoul, Arco	Rudley, Marian
Green, Marion	Ruetschi, Charles
Jackson, Adele	Singer, Johann
Johnson, Kay	Turner, Ann
Kirk, Beverly	Voss, Adele

George A. Wedge to Retire

The board of directors of the Juilliard School of Music have announced the retirement of George A. Wedge, director of administration, after the end of the present academic year. He will continue as director of the Juilliard Summer School for 1947. Mr. Wedge has been associated with the Institute of Musical Art and the Juilliard School for 38 years.

Leopold with Brooklyn Group

Ralph Leopold, pianist, played the Dohnanyi Quintet in C minor, Op. 1, with the Brooklyn Chamber Music Society on Dec. 3 at the Brooklyn Academy.

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New Publications

(Continued from page 31)

the single-note melody, the left crosses over. DOWN LULLABY LANE, by Stanford King, 40c. Warmly harmonized and with a melody that moves chromatically for the most part, this constitutes an appealing little waltz that students will enjoy. Theodore Presser Co., Philadelphia, Pa.

ONCE UPON A TIME, JOY WALTZ, GOOD FELLOWS MARCH, and THE WANDERING MINSTREL, 30c each; SAILOR'S HORNPIPE (40c), MINUET (40c) and HUNGARIA (50c); LOVE SONG (40c), BOLERO (50c), and ORIENTALE (60c), by Leopold Wolfsohn. The first four are from a set of five for use in the first and second grade. Once Upon a Time, subtitled Grandmother's Story, uses single notes in both hands and is quite good. The waltz is likewise of teaching value, centering about short arpeggios, divided between both hands, always descending. The Sailor's Hornpipe is a jaunty little piece, the prevailing 6-8 rhythm giving way to a 2-4 interlude featuring the Scottish snap. Hungaria has the required color and will make for a flashy piece, as will Bolero. Orientale is an interesting tone picture which calls for the exercise of considerable imagination for its proper projection. Leopold Wolfsohn Editions, N. Y.

A LITTLE DUTCH GIRL DANCES, LITTLE MAY LING IN A TEA GARDEN and MARCH IN F, by Mabel Besthoff, 30c each. Of this octet, only three are in for review but, judged by these, the set provides interesting material. Nos. 1 and 8 make considerable use of scale passages and in all three the melody is confined almost entirely to single notes in the right hand over a very simple accompaniment. Large black-and-white drawings set the mood for each piece. A BOY AND HIS PIANO and A GIRL AND HER PIANO, by Stanford King, 60c each. In order to show no favoritism, the composer has created 21 original and attractive short pieces for each of the 23-page books. Both are illustrated and before each number there is a word of advice to the student. Both are early grade and the notes are oversize. MICHAEL AARON PIANO COURSE, $1. The fourth volume of this series maintains the high standard evidenced in the first three. A number of Mr. Aaron's own compositions are included, along with familiar items by Beethoven, Clementi, Tchaikovsky and others. Pages are devoted to various theoretical and technical problems, along with a dictionary of musical terms used. Two pages are given over to the dominant-seventh chords and arpeggios in all major keys. THREE MODERN SKETCHES, by Joseph Prostakoff, 60c. This threesome (under one cover) is quite "modern" in feeling and will appeal to above-average students with imagination. The pieces—Strange Dance, A Chinese Village and In a Belfry Tower—are not difficult, but rhythmically and melodically they are off the beaten path and provide a slight challenge to the student. The Chinese sketch makes use of 5-4 rhythm and Strange Dance shifts among 3-8, 4-8 and 5-8. Mills Music, Inc. N. Y.

KEYBOARD MENTOR.

Ernesto Berúmen, pianist and teacher (center), with two of his pupils, Joseph McKibben and Thomas Mullady.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. "Really the Blues," Mezz Mezzrow and others, TH, E.

Jan. 2. Philharmonic-Symphony, Stokowski conducting, Jacques Thibaud, violinist, soloist, CH, E; Michael O'Higgins, baritone, TH, E.

Jan. 3. Philharmonic-Symphony, Stokowski conducting, Jacques Thibaud, violinist, soloist, CH, A; Alexander Brailowsky, pianist, CH, E; Janos Scholz, cellist, TH, E.

Jan. 4. Philharmonic-Symphony Young People's Concert, Ganz conducting, CH, M; Louise Bernhardt, contralto, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Leah Effenbach, pianist, TH, E.

Jan. 5. Philharmonic-Symphony, Stokowski conducting, Jacques Thibaud, violinist, soloist, CH, A; Marian Anderson, contralto, CH, E; Karin Branzell, contralto, TH, A; New Friends of Music (Budapest Quartet, Benar Heifetz, Erich Itor Kahn, Milton Katims), TH, 5:30 p.m.; Herta Glaz, contralto, TH, E; Marilyn Neeley, pianist, TiH, A; Bert Jahr, baritone, TiH, E; concert of contemporary American composers, CCH, A.

Jan. 6. National Orchestral Association, CH, E; Geraldine Smith, soprano, TH, E; Janine Casiez, soprano, TiH, E.

Jan. 7. Philadelphia Orchestra Association, CH, E; Edmund Kurtz, cellist, TH, E; Fern Hammers, mezzo-soprano, TiH, E.

Jan. 8. Boston Symphony, CH, E; James Friskin, pianist, TH, E; Alice Howland, mezzo-soprano, TiH, E.

Jan. 9. Philharmonic-Symphony, Stokowski conducting, Eugene List, pianist, soloist, CH, E.

Jan. 10. Philharmonic-Symphony, Stokowski conducting, Eugene List, pianist, soloist, CH, A; Sidney Foster, pianist, CH, E; Hortense Monath, pianist, TH, E.

Jan. 11. Boston Symphony, CH, E; Philharmonic-Symphony, Stokowski conducting, Eugene List, pianist, soloist, CH, E; Fredell Lack, violinist; Marie Strasburger, soprano, TH, 5:30 p.m.; Giuseppe De Luca, baritone, TH, E; Martin Boykan, pianist, TiH, E; Joseph Prostakoff, pianist, CCH, E.

Jan. 12. Philharmonic-Symphony, Stokowski conducting, Eugene List, pianist, soloist, CH, A; Camilla Williams, soprano, TH, A; New Friends of Music (Schneider-Kirkpatrick, Guilet Quartet), TH, 5:30 p.m.; Gunnar Johansen, pianist, TH, E; Ingrid Robertson, soprano, TiH, A; Emanuelina Pizzuto, pianist, with orchestra, TiH, E; Edward Flaherty, tenor, CCH, E.

Jan. 13. New York Youth Concert, CH, A; Bernardo Segall, pianist, CH, E; Ellen Osborn, soprano, TH, E; Katja Andy, pianist, TiH, E.

Jan. 14. Efrem Zimbalist, violinist, CH, E; Elisabeth Schumann, soprano, TH, A; Kneisel String Symphony, TH, E; Mary Stretch, pianist, TiH, E; Mary Phillips, contralto, CCH, E.

Technical Piano Material

THE MAJORS AND THEIR RELATIVES, by Eula Ashworth Lindfors, $1.00. This 31-page volume includes every major scale and its three minor scales, all in one-octave form. A page is devoted to each scale, along with intervals, the principal triads, their inversions and other matters of interest. All the material is clearly and graphically presented and the volume will prove of real value to both teacher and pupil. J. Fischer and Bro., N. Y.

Methods

METHOD FOR THE TUBA and METHOD FOR BARITONE, by Walter Beeler, $1 each. Both volumes are the work of Mr. Beeler who is director of bands at Ithaca College, Ithaca, N. Y., and constitute excellent study material for the beginner. All phases of the technics of both brass instruments are covered lucidly. In addition, both volumes contain various other matters of musical information that will prove of value to the student. Remick Music Corp., N. Y.

Clarinet

JALOUSIE, by Jacob Gade, 60c. Johnny Sterling has made this straightforward arrangement of the popular tango. For the B flat instrument with piano accompaniment. Harms, Inc., N. Y.

Trumpet

ZIGEUNER, by Noel Coward, and JALOUSIE, by Jacob Gade, 60c each. Both of these arrangements are for B flat trumpet or cornet, with piano accompaniment, and are the work of Johnny Sterling. Zigeuner is the gypsy melody from Coward's Bitter Sweet. Harms, Inc., N. Y.

Saxophone

NIGHT AND DAY, by Cole Porter, and DANCING TAMBOURINE, by W. C. Polla, 60c each. Johnny Sterling has made these showy arrangements for E flat alto saxophone and soloists will find them effective vehicles. Night and Day has an optional "straight melody" for the first time through. Harms, Inc., N. Y.

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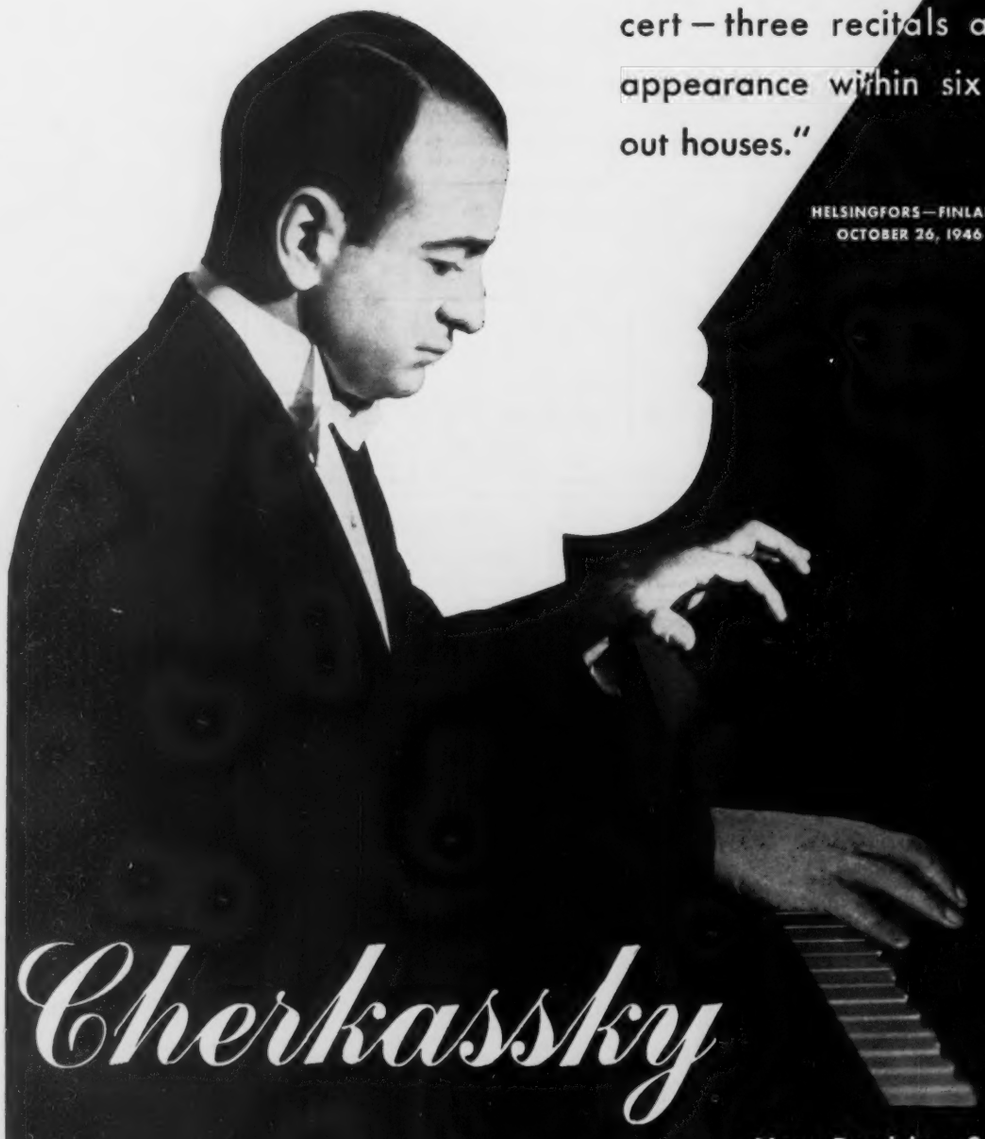

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